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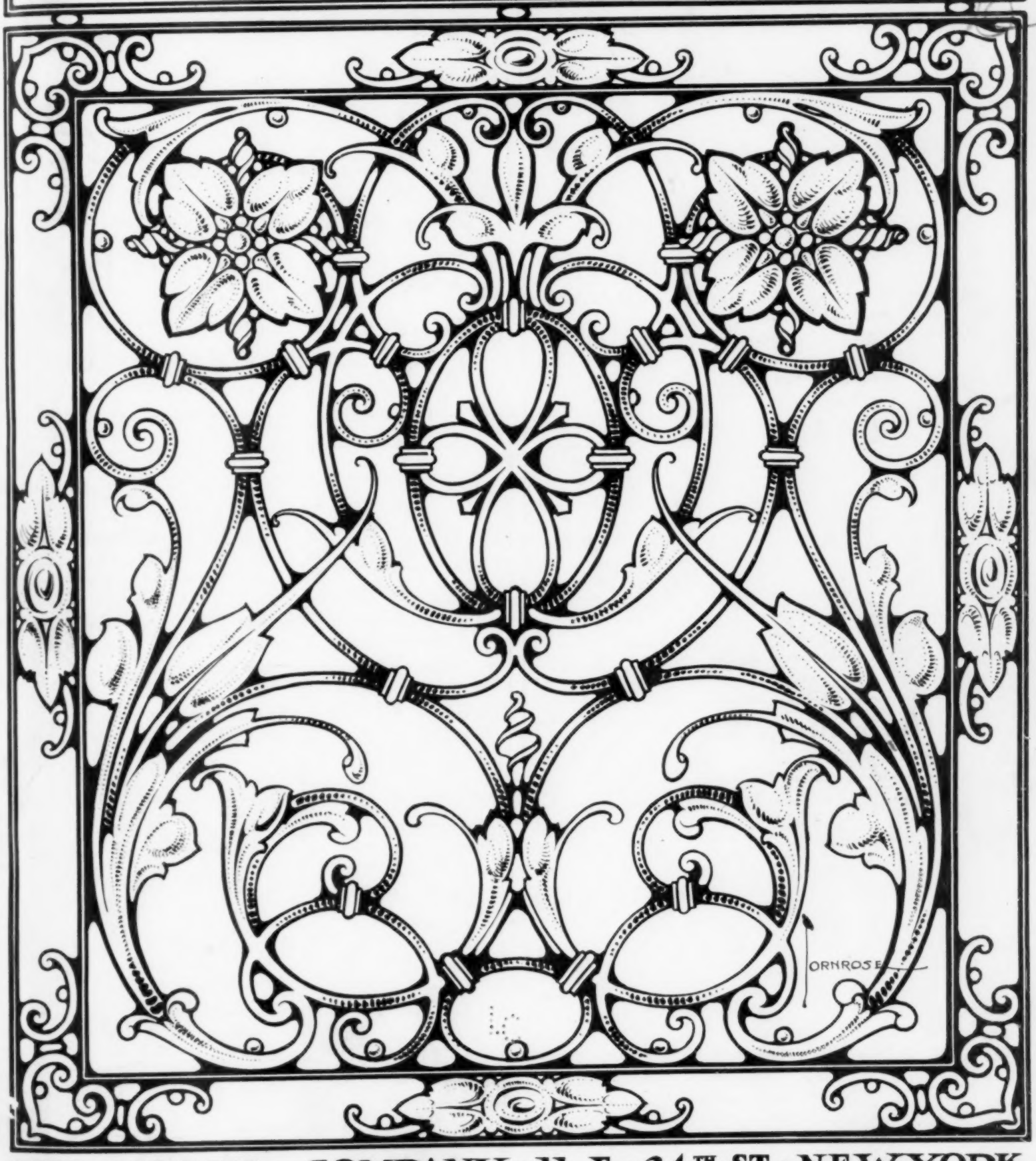

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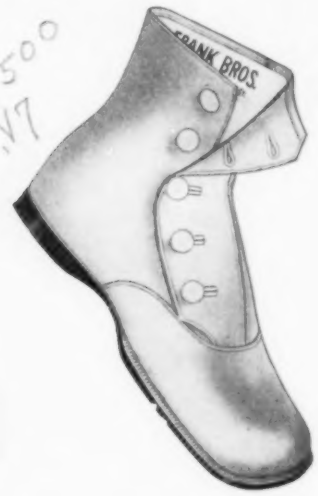

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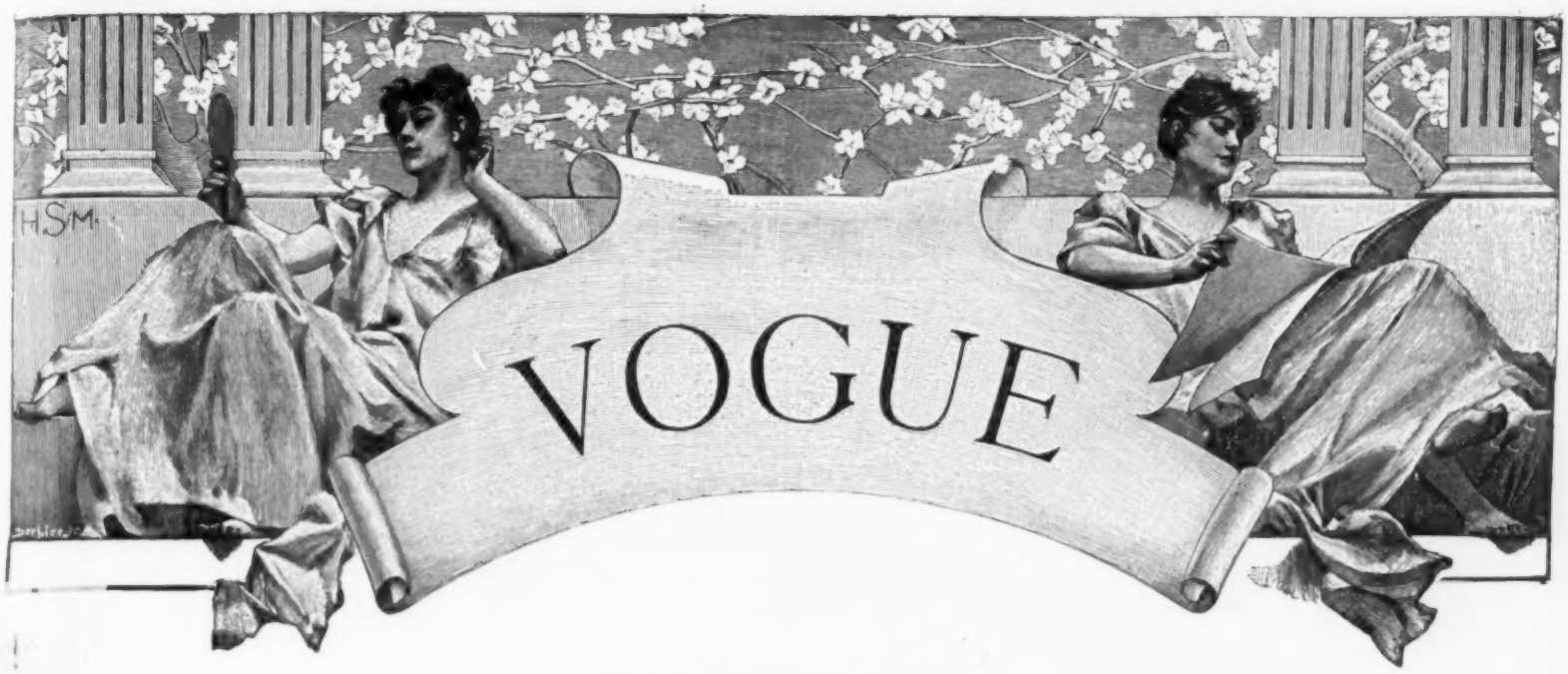

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DESCRIPTIONS OF FASHIONS

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LEFT FIGURE.—Street suit of fawn-colored broadcloth with deep revers of caracul. The coat is elaborately braided with fawn-colored soutache, and tiny braid buttons finish the sleeves. Hat of soft felt in fawn color, bound in chestnut brown satin, with a cassowary breast and plumage in shades of brown.

MIDDLE FIGURE.—Calling gown of peacock blue silk henrietta. The overskirt gives the effect of a coat with sloping fronts, barely showing the crushed black silk girdle. Narrow straps of black taffeta silk and small jet buttons trim the bodice and the tight sleeves. Black taffeta flaps, with larger jet buttons, trim the side fronts of the skirts. Yoke of white embroidered net, bordered with black taffeta.

RIGHT FIGURE.—Costume of Van Dyck brown broadcloth with a Directoire coat. The narrow collar and the deep cape effect over the shoulders are embroidered and braided in self-tone silk and soutache. The large cloth revers are fastened to and partly conceal the cape collar. Cloth buttons trim. Large hat of Van Dyck brown Ottoman silk with a full wreath of dead brown roses.

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LEFT FIGURE.—Afternoon gown of prunelle silk, trimmed with bands of self-tone Ottoman velour and self-tone braid buttons and frogs. Blouse of fine net in a lighter shade of prunelle, with a plaited yoke frill of cream net, piped with prunelle silk. Three bands of cream Ottoman velour trim the mousquetaire sleeves, and under the arms. Partly concealed girdle of silk.

MIDDLE FIGURE.—Gown of white broadcloth with black and white striped Liberty satin. The underskirt, bodice and upper sleeves are of the satin, while the broadcloth forms the slashed overskirt, the lower sleeves and the bretelles. The lower part of the overskirt is embroidered in black, and the front of the bodice in white silk. White cloth buttons and frogs trim. The yoke is of sheer white filet net, finished below by a broad band of cachemire lace, embroidered in Persian coloring.

RIGHT FIGURE.—Gown of dull blue crêpe de chine. Two broad pieces of the material are closely draped about the figure and form an overskirt. The edges of the overskirt, as well as the cuffs and yoke border, are braided in silver thread in the Walls of Troy pattern. Silver tassels hang from either side of the overskirt. Deep yoke, collar and sleeves of blue mousseline de soie.

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LEFT FIGURE.—Costume of bottle-green velveteen, trimmed with black soutache and braid buttons. Graduated boxplaits of the velveteen extend from shoulder to hem. Elaborate figures of soutache, finished with black silk fringe, trim either side of the skirt, and from here the skirt hangs in side plaits. The outside of the long sleeve is soutached to the elbow and is trimmed with buttons from elbow to wrist. The crushed girdle is of black satin. The guimpe and collar are of pale green folded chiffon over heavy white lace.

MIDDLE FIGURE.—Gown of yellow cloth in Directoire style. The revers make a pretty bolero effect by passing under the arms. They are drawn through slits in the back and form tabs which are buttoned on the back piece with cloth-covered buttons. The yellow satin girdle is drawn through a square gold buckle. The skirt opens to the left of the front. The vest is of yellow silk, embroidered in apricot and green. A fine batiste jabot and a velvet ribbon with tassels finish the neck.

RIGHT FIGURE.—Calling gown of prune-colored silk cachemire, with an underskirt of satin, elaborately soutached in black. The bodice and sleeve caps are of self-tone prune satin, embroidered in prune and silver, and covered with prune chiffon to give a subdued tone to the satin. The sleeves and yoke are of prune chiffon, unlined, with pointed soutached cuffs. Prune, corded tassels trim.

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Society

DIED

Duer.—Suddenly, 27 Dec., at Stamford, Conn., William Alexander, youngest son of the late Edward Alexander and Anna Van Buren Duer.

Griswold.—At San Francisco, of typhoid fever, on 29 Dec., Dwight T. Griswold, in his 23d year.

Hollins.—On Sunday, 27 Dec., at Atlantic City, Edith C. Hollins, daughter of William M. Hollins and granddaughter of the late Frederick Wissmann.

ENGAGED

Adams-Beekman.—Miss Bessie H. Adams, sister of Mr. Louis B. Adams, to Mr. Henry M. T. Beekman.

Aspinwall-Wagner. — Miss Bessie Reed Aspinwall, daughter of Mr. John Aspinwall, of Newburgh, to Lieutenant Hayden Wait Wagner, U. S. C.

Balken-Day.—Miss Harriet W. Balken, daughter of Mr. Henry Balken, of Pittsburg, to Mr. Roger Dean Day.

Bell-Phyfe.—Miss Edith Toms Bell, daughter of Mr. Jared Weed Bell, to Mr. William H. P. Phyfe.

Booth-Platt.—Miss Agnes Booth, daughter of Mr. W. Vernon Booth, of Chicago, to Mr. Livingston Platt.

Brooke-Clyde. — Miss Marie Thomas Brooke, daughter of Mr. Hunter Brooke, of Philadelphia, to Mr. George W. Clyde.

Clucas-Wood.—Miss Helen Devotion Clucas, daughter of Mr. Charles Clucas, of Fairfield, Conn., to Mr. Richard Gilpin Wood, Jr., of Bryn Mawr.

Dunham-Kirkham.—Miss Ethel Dunham, daughter of Dr. Carroll Dunham, of Irvington, to Mr. Edward Kirkham, of Hastings.

Filley-Ames.—Miss Nancy Filley, daughter of Mr. McKinley Filley, of Sherborn, to Mr. John Stanley Ames, of Boston.

Ford-Goffe.—Miss Marion Louise Ford, daughter of Mrs. William F. Ford, of Stamford, to Mr. Charles Campbell Goffe.

French-Stimson.—Miss Maie E. French, daughter of Mr. Philo N. French, of Pittsburg, to Dr. George William Stimson, of Atlantic City.

Jerome-Smith. — Miss Gertrude Jerome, granddaughter of Mrs. Theodore D. Day, to Dr. Homer Brandell Smith, of Boston.

Haymaker-Bennett. — Miss Mary Haymaker, daughter of Mr. John C. Haymaker, of Pittsburg, to Mr. Frank Ormond Bennett.

Judson-Howell.—Miss Josephine Judson, daughter of Mr. Arthur M. Judson, to Mr. Alexander Robert Howell.

Low-Babbage.—Miss Laura Low, daughter of Mr. Joseph T. Low, to Mr. Richard Gordon Babbage.

Mackay-Elliman. — Miss Lois Mackay, daughter of Mr. George D. Mackay, to Mr. Ronald Elliman.

Morris-MacLeod.—Miss Katharine W. Morris, daughter of Mr. Theodore W. Morris, of Philadelphia, to Mr. Eldon MacLeod, of Dorchester.

Orrick-Busby.—Miss Louise Wright Orrick, daughter of Mr. Harry A. Orrick, to Mr. Stockton Busby, both of Baltimore.

Paxton-Bakewell.—Miss Gertrude L. Paxton, daughter of Mrs. James W. Paxton, of Wheeling, to Mr. William Mullins Bakewell, of Pittsburg.

Robinson-Butler. — Miss Kate Maddux Robinson, daughter of Mrs. Augustus Marcellus Robinson, of Atlanta, Ga., to Mr. Edward Hubert Butler, Jr., of Buffalo, N. Y.

Weaver-Rose.—Miss Leize Weaver, daughter of Colonel Erasmus M. Weaver, of Washington, to Lieutenant William Watts Rose, Coast Artillery.

WEDDINGS

Aldrich-Cocroft.—31 Dec.—Mr. Robert Aldrich and Miss Elizabeth Cocroft, daughter of the late Thomas Cocroft, were married on Thursday, 31 Dec., in the Church of the Messiah, Providence, R. I.

Benjamin-Bacon.—2 Jan.—Mr. Hamilton Fish Benjamin and Miss Emily Bacon, daughter of Mrs. William Bacon, were married on Saturday, 2 Jan., in Trinity Church, Lenox, Mass.

Dale-Patterson.—1 Jan.—Mr. Frank Colgate Dale and Miss Lilian Patterson, daughter of Dr. Frank Newhall Patterson, were married on Friday, 1 Jan., at the Hotel Astor.

Hart-Borda.—31 Dec.—Mr. M. A. Studley Hart and Mrs. Avice Wheaton Borda were married on Thursday, 31 Dec., at Narragansett Pier.

McVickar-Horner.—4 Jan.—Mr. James McVickar and Mrs. Daisy Horner, daughter of Mr. Isaac Emerson, were married on Monday, 4 Jan., at the Hotel Plaza.

Mitchell-Stotesbury.—5 Jan.—Mr. John Kearsley Mitchell and Miss Frances B. Stotesbury, daughter of Mr. Edward T. Stotesbury, of Philadelphia, were married on Tues., 5 Jan., in Holy Trinity Chapel.

Walker-Litchfield.—31 Dec.—Mr. Richard Lawrence Walker, Jr., and Miss Mary Ten Eyck Litchfield, daughter of Mr. Henry Cummings Litchfield, of Brooklyn, were married on Thursday, 31 Dec., at the home of the bride.

WEDDINGS TO COME

Clark-Fincke.—16 Jan.—Miss Edith Gilbert Clark, daughter of Mr. George Crawford Clark, to Mr. Reginald Fincke, at the home of the bride.

Mills-Granard.—14 Jan.—Miss Beatrice Mills, daughter of Mr. Ogden Mills, to the Earl of Granard, at the home of the bride.

DANCES

Auerbach.—30 Dec.—A dance was given on Wed., 30 Dec., by Mrs. Joseph S. Auerbach for Miss Kathryn Auerbach, at the Colony Club. The cotillion was led by Mr. Alexander D. B. Pratt, dancing with Miss Auerbach. Present were: Miss Helen Alexandre, Miss Janet Townsend, Miss Dorothy Merle Smith, Miss Edith Brooks, Miss Elizabeth Stevens, Miss Joanna Auchincloss, Miss Leonie Alexandre, Miss Harriet Alexander, Miss Marjorie Bourne, Miss Beatrice Benjamin, Miss Mary Clarkson, Miss Marjorie Curtis, Miss Frances Dickey, Miss Muriel Morris, Miss Elsie Lazarus, Miss Katherine McCook, Miss Grace Moore, Miss Blanche Oelrichs, Miss Mary Ostrander, Miss Constance Pratt, Miss Emily Potter, Miss Doris Bissell, Miss Cornelia Montgomery, Miss Sarah Robbins, Miss Ethelberta Russell, Miss Mary Sturgis, Miss Marian Stevenson, Miss Dorothy Hayden, Miss Grace Tracy, Miss Dorothy Tuckerman, Miss Lisa Suydam, Miss Margaret French, Miss Florence Gayley, Miss Helen Foster, Miss Charlotte Delafield, Miss Adelaide Baylis, Miss Lucy Brown, Miss Gertruydt Beekman, Miss Dorothy Bigelow, Miss Edna Biddle, Miss Gertrude Cheever, Miss Gladys Endicott, Miss Sarah Hardenberg, Miss Charlotte Harding, Miss Jessie Hazard, Miss Muriel Kingsland, Miss Marjorie Kingsland and Miss Gabriella Dexter. Mr. W. Campbell Steward, Mr. Harry Oelrichs, Mr. F. Townsend Martin, Mr. Latham Reed, Mr. T. Chesley Richardson, Jr., Mr. John Suydam, Mr. Philip G. Birckhead, Mr. Gibson Fahnestock, Jr., Mr. Lewis L. Delafield, Mr. Buell Hollister, Mr. George T. Brokaw, Mr. J. Harry Alexandre, Jr., Mr. George G. Bourne, Mr. C. O'Donnell Iselin, Mr. De Lancey Jay, Mr. Seymour Johnson, Mr. Lanier Winslow, and Mr. Roger Poor.

Freeman.—28 Dec.—A dance was given on Monday, 28 Dec., by Mrs. Frank Morgan Freeman for Miss Louise Freeman, at the Plaza Hotel. Present were: Mr. and Mrs. Ira Barrows, Mr. David Lapsley, Mrs. John Moller, Mrs. Chauncey Kerr, Mr. and Mrs. Harry H. Flagler, Mr. and Mrs. Jules J. Vatable, Mr. and Mrs. William Kirkland, Mr. and Mrs. Samuel W. Fairchild, Mr. and Mrs. Frank Lockwood, Mr. and Mrs. John Butler, Mr. and Mrs. Noel L. Carpender, Mr. and Mrs. Henry Appleton, Mr. and Mrs. J. Victor Onativia, Miss Mary Hazard, Miss Gladys Robbins, Miss Dorothy Randolph, Miss Dorothy Salisbury, Miss Carmen Martinez, Miss Elise Ladew, Miss Alice Anderton, Miss Margery Clinton, Miss Martha Kobbé, Miss E. Sooy Smith, Miss Clara Fargo, Miss Constance Fairchild, Miss Elsie Morrell, Miss Dorothy Wilde, Miss Edith Brooks, Miss Hilda Holmes, Miss Mercedes Crimmins, Miss Madeline O'Brien, Miss Florence Burton, Miss Elizabeth W. Stevens, Miss Eleanor Hoyt, and Miss Alice Dixon.

Leiter.—30 Dec.—A dance was given on Wednesday, 30 Dec., by Mrs. Levi Z. Leiter for Miss Ethel Roosevelt. Present were: Mr. and Mrs. Edward McLean, the Swiss Minister, Mr. Vogel; Mr. Theodore Roosevelt, Jr.; Major T. Bentley Mott, U. S. A.; the Misses Meyer, daughters of the Postmaster General; Mr. and Mrs. Arthur Lee, Mr. do Amaral, of the Brazilian Embassy; Count d'Adhemar, Senator and Mrs. Beveridge, Representative and Mrs. W. Bourke Cockran, Mr. Royaards, of the Netherlands Legation; Captain Sowerby and Mr. Ovey, of the British Embassy; Mr. and Mrs. Paul Pearsall, Miss Foraker, Miss Hoyt, Lieutenant Chauncey Shackford, U. S. N.; Miss Cornelia Landon, Miss Josephine Osborn, Miss Madeline Borland, Miss Janetta Alexander, Miss Virginia Murray, Miss Ellen Rogers, Mr. Barclay Farr, Mr. Randall Clifford, Mr. Henry Holt, Jr.; Captain George T. Summerlin, U. S. A., and Mrs. Summerlin; Miss Dorothy Williams, Baron Richthoff and Messrs. Reetmann and von Stumm, of the German Embassy; Major Charles S. Bromwell, U. S. A., and Mrs. Bromwell; Mr. Jefferson Newbold and Mr. Fulton Cutting, of New York; Miss Marjorie Aleshire, Representative and Mrs. Nicholas Longworth, the Naval Attaché of the French Embassy and Mme. de Blanpré, the Spanish Minister, Señor Don Piña; Miss Martha Bacon, Miss Munn, Baroness Marguerite Moncheur, Miss Matilde Townsend, Messrs. Centaro and Cora, of the Italian Embassy; Miss Marion Oliver, Miss Katherine Elkins, Baron Ambrozy and Count Török, of the Austro-Hungarian Embassey; Miss Nora Thayer, of Boston; Miss Emily Sloane, of New York; Miss Eleanore Green, of Buffalo; Miss Yvonne Townsend, and Mr. Janssens, of the Belgian Legation.

Mills.—28 Dec.—A dinner dance was given on Monday, 28 Dec., by Mrs. Ogden Mills at her residence.

Roosevelt.—28 Dec.—A dance was given on Monday, 28 Dec., by the President and Mrs. Roosevelt at the White House, to introduce Miss Ethel Roosevelt.

RECEPTIONS TO COME

8, 15, 22, 29 Jan.—Mrs. Frank Earle Hayward, at home; No. 256 West Seventy-eighth Street.

7, 14, 21, 28 Jan.—Mrs. Charles Williams Romeyn, reception for Miss Rosalind Romeyn; No. 63 East Sixty-fourth Street.

THEATRE PARTIES

A theatre party was given on Wednesday, 30 Dec., by Mrs. Winthrop Burr for Miss Rosamond Burr. In the party were: Miss Anzonella Kane, Miss Dorothy P. Toler, Miss Eleanor Rodewald, Miss Katherine McCook, Miss Beatrice Claflin, Miss Angelica Brown, Miss Julia Coolidge and Miss Ellen Farnsworth, of Boston; Miss Jean Delano, Miss Carol Harriman, Miss Emily Coe and Miss Eleanor Alexander; Mr. Charles D. Miller, Mr. Julian Hinckley, Mr. A. Gouverneur Wellman, Mr. G. McCullough Miller, Mr. William Baylis, Jr., Count Torok, Mr. George E. Roosevelt, Mr. F. Meredith Blagden, Mr. William C. Bowers, Mr. George Munroe, Mr. George Dixon, Jr., Mr. Robert Le Roy, Mr. Duncan Harris, and Mr. George H. Hull, Jr.

CORRESPONDENCE

Lenox, Mass.—Late arrivals: Mr. and Mrs. Newbold Morris, Mrs. H. Maunsell Schiefflin, Miss Eleanor Crosby, and Mr. and Mrs. George Turnure.

St. Augustine, Fla.—Late arrivals: Mr. and Mrs. David M. Jones, Mr. and Mrs. R. N. Friedlander, Dr. Owen Keenan, Mr. and Mrs. Thomas A. Lawton, Mr. and Mrs. Louis J. Hopkins, Mrs. Charles Offield, Mr. Charles K. Offield, Jr., Mr. J. Harvey Ladew, Mr. and Mrs. R. Norris Williams, Mrs. Clarence Robinson, Mr. Alfred Batcheller, Mr. J. H. Henston, Miss Bigelow, Miss Lindsley, Miss MacMillan and Mr. C. E. Thorne.

Tuxedo Park, N. Y.—Late arrivals: Mr. and Mrs. Charles B. Alexander, Mr. and Mrs. Richard Mortimer, Mr. and Mrs. R. Fulton Cutting, Mr. and Mrs. T. Wyman Porter, Mrs. William Kent, Mr. and Mrs. Eben Richards, Mr. and Mrs. George Grant Mason, Mr. and Mrs. Frederic Foster Carey, Mr. and Mrs. Frank B. Keech, Mr. and Mrs. James Brown Potter, Mr. and Mrs. Otto Andreas, Mr. and Mrs. Henry Whitney Munroe, Mr. and Mrs. H. H. Thorndike, Mr. and Mrs. John G. Elliott, Mr. and Mrs. George P. Camman, Mr. and Mrs. Joseph T. Tower, and Mrs. E. R. Thomas.

VOGUE
MILLINERY SUPPLEMENT

STUNNING REBOUX MODEL

FROM RENARD

Descriptions of Illustrated Models

THe pinnacle of style is reached in the attractive Reboux model pictured on the Supplement cover. Shape, conception, material and trimming, all are irreproachable. There is not a particle of color employed for this model; heavy, supple, black satin, fairly glistening with richness, is smoothly applied to both the upper and under side of the brim as well as to the crown, and the garniture is effected by wide black satin ribbon, and a large, beautiful buckle of polished jet. As to the shape, it shows pure Watteau lines in both the crown and brim, and is no less voluminous than the original style of the eighteenth century. The crushed satin ribbon crown band terminates in long, wide streamers, floating over the back brim.

PAGE 8

It is an indispensable requirement that the coiffure worn with the new "individual" gowns à la Rococo and Directoire be in harmony; therefore this season has brought a wealth of new coiffure ornaments, representing the most favored styles, so that any type of costume can be complemented with the proper head-dress. There is, for instance, the charmingly graceful rococo bow-knot, shown in the illustration—the correct ornament to accompany the high Watteau coiffure—and a gown made in the quaint, graceful style worn towards the last few decades of the eighteenth century. It is made of finest, sheerest gold tulle, stiffened with wire, so as to retain the correct shape, and is strewn with irregularly applied sequins and paillettes of gold, and outlined with a fine cordonnet of the same metal. The centre knot is formed by a large cabochon of highly polished jet, which forms a marked but wonderfully chic contrast with the shimmering gold tints.

The other illustration represents a coronet wreath in pure Empire style. It is very large, and meant to encircle the entire head, requiring the correct low coiffure as worn by Empress Josephine. Wide metallic ribbon, silver and Empire green, is skillfully twisted and plaited, and entwines the entire circle, forming a simple, straight bow at the one side, which, however, may also be worn in the front, à la Directoire, if desired.

Here is a graceful Louis XV bow, made in a charming combination of dull mauve and soft lava gray, of wide velvet and Ottoman ribbon, respectively. The exquisitely supple material is carelessly twisted and stiffened with wire, forming six graceful loops of irregular lengths, and is finished with short ends.

An ornament of this type is equally smart when placed over the stems of a tall, flaunting aigrette, decorating the front or side of a large hat of beaver or velvet, or when decorating the side of a chic fur or broadcloth toque, holding a jaunty sheaf of quills, and as it allows of clever color combinations, very attractive effects may thus be created.

The other two illustrations show delightfully smart novelties made of ribbon. The one is an enormous wheel formed by yards and yards of wide, supple satin ribbon, arranged in softly crushed and wire-stiffened loops, which surrounds a centre ornament in the shape of a large, full-blown rose, made of the same material.

For the other ornament wide, lustrous taffeta ribbon was employed. It is also conspicuously large, like the model just described, and composed of a number of long, stiff loops, extending like the rays of a star. A large, crushed chou, made by a mass of shorter loops, occupies the centre, and may be made in a contrasting shade, or a different tone of the same color if desired.

Many of the new, chic Georgette and Russian turbans of soft felt, velvet or broadcloth show dainty brims of fancy plumage. For these a band of the order of the one here illustrated is used, applying it flatly to the brim foundation. The band is formed by a mass of closely lapped, tiny breast feathers (eagle, vulture, flamingo, wild duck or pheasant), which are mounted to a stiff foundation in irregular, perpendicular rows. This smart novelty is to be had in all the new shades, of which antique gold, taupe, duck's wing blue, cedar brown, copper, and antique green and blue are the most in favor, also in natural tones of gray and white, or fallow brown. Combinations of white and black, green and sapphire or peacock blue, raspberry and dull gray, brown and beige, etc., as well as parrot effects are also exceedingly smart in feather bands of this kind.

COIFFURE ORNAMENTS

PAGE 9

The large Directoire buckle, so very much in favor this season, has also found its way into the headgear intended for mourning wear, it seems, for the simple, though infinitely chic Lewis model (from McCreery's) pictured in the upper illustration, shows it as the dominant feature.

The hat is developed from heavy, mat peau de soie, and shows the regulation capeline contours in the wide, even brim, with its faintly drooping sides, and the slightly more pronounced dip in the middle front and back. The trimming—a wide, soft swathe of the same material—is so loosely draped about the crown, that it emphasizes, and still increases its unusually large circumference, and it is caught down in the centre front with the large, oblong buckle mentioned above. This shows a section of the material—plaited—over a stiff buckram foundation, and is outlined with a border formed by rows of fine soutache braid, with mitred corners.

Soft, furry black beaver is extremely well suited for the making of mourning hats. The model at the lower left of page was designed by Virot, and imported by Tuch & Heller, and is conspicuous by its exceptionally smart outlines, the keynote of success being the dignified simplicity displayed in every feature of the trimming and every line of the shape. The large, flat-topped, rather low crown continues into a wide, supple brim, which droops at the back, right side and centre, assuming the contours of a shallow, long revers at the left side, where the width is slightly increased. Thus the silhouette is changed, and the effect that the different treatment of the two sides produces is in a high degree exceedingly "à la mode."

A soft, loosely draped swathe of deep black, supple satin encircles the crown in carelessly arranged folds, and forms a very large, crushed bow in Alsatienne style over the right side of the crown. As simple as this trimming is, it is just the correct thing to accentuate the beauty of the hat's contours, and to contrast with the heavy, wintry material, the deep black of which looks really dull in comparison to the lustre of the satin.

For forming the brims of the smart new turbans, feather bands on the order of the one here illustrated are considered of great value. The delightfully chic Virot model from Stern Bros. shown in the illustration at the right shows this new development in the most exquisite coloring imaginable. The shape displays the new broad effect, and is worn deep over the forehead, like the majority of the late turbans. It is practically nothing but a huge crown, with an unusually large circumference, and is made exclusively of heron plumage—silky, short breast feathers, dyed in beautiful tones of old blue, deep golden brown, copper and antique green. Thus the smart new parrot effect, wonderfully softened and subdued, is produced, and the colors show off delightfully in the lovely material. For the brim section, or rather the side crown, the little feathers are mounted in vertical rows, closely overlapping each other, and in this manner the arrangement appears exactly like a full, thick silk ruche, while the top is smooth and unruffled, and of a velvety shimmer. The trimming is simple, but chic. A very large cluster of long, sprawling ribbon loops in soft antique blue tones is jauntily fastened over the centre front and the left side of the turban, extending partly over the brim section, and, by making the contours rugged and uneven, enhancing its becomingness.

FEATHER BAND FOR THE NEW TURBANS

TRIMMING NOVELTIES

TWo long, slender argus quills mottled in the most gorgeous of Oriental tones—copper, sapphire blue, topaz, ruby and dull green—form the trimming of a smart hat with very low, bowl-shaped crown, and exceedingly wide drooping brim, developed from dull cyclamen-colored bengaline. They are carelessly laid across the top of the crown, and are caught down with a large rosette of plaited ribbon in various shades.

MAny dress shapes covered with smoothly stretched metallic tissues in delicate tones are faced with heavy, furry beaver in a deep tone of the same, or a contrasting shade; the contrast between the two materials is exceptionally effective.

SOme of the bengaline or satin covered large shapes have the crowns completely covered with stiffly applied little pleated frills of taffeta. These are corded along the top, and joined along the lower edges, and form little "étages."

OTtoman ribbon, heavily ribbed, is equally in favor, as is the same texture in piece goods. All the new tones are represented, and this ribbon looks extremely wintery and smart.

ABeautiful, large, round toque has a crown of soft marabout in deep melon d'eau (watermelon green), while the brim is covered with little humming birds' wings in green and deep yellow.

LArge clover blossoms in the soft natural pink and cyclamen shades, in velvet and silk development, form a chic new means for trimming.

LArge silk carnations in flaming scarlet, primrose, salmon pink and white are an exclusive novelty, and so are sprays of golden rod and mimosa in the natural golden yellow, with dull green foliage.

THe leaves of water lilies in deep copper brown, and somber green velvet are joined to form a wreath, and are arranged about the low, wide crown of a black velvet hat, as sole trimming.

MOunts of ostrich plumes are so piled over the crowns of hats that they are quite considerably higher in the centre front. From there the hight decreases rapidly.

THREE RIBBON ORNAMENTS FOR HATS

THE LATE WINTER MODELS

For description of Hats see page 8

SOCIETY'S INJUSTICE TO THE CHILD.

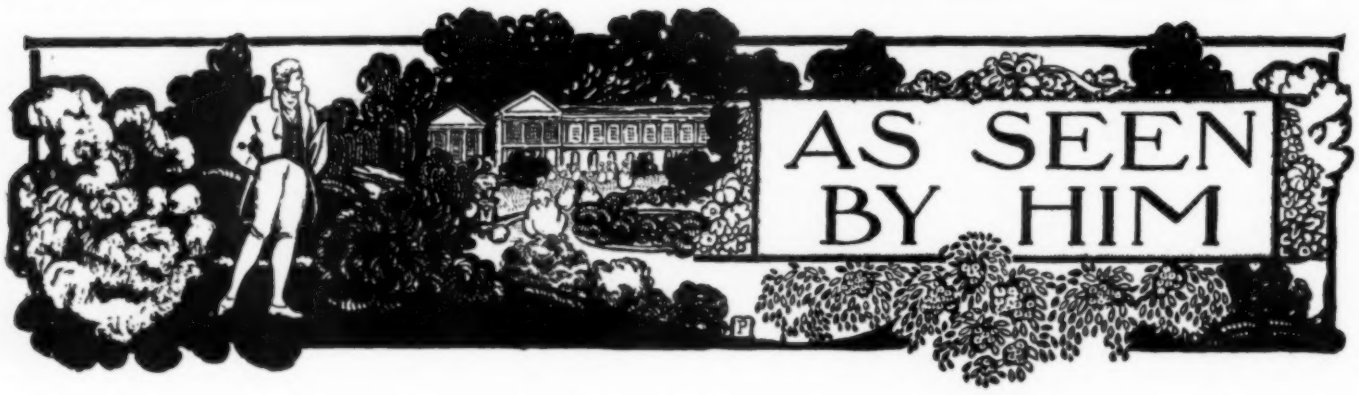
ALthough it will doubtless take some time to bring about a thorough reform in the conditions of child labor, since the public has become enlightened as to what is comprehended in that term so much indignation has been expressed concerning the cupidity of parents and employers who have not scrupled to exploit most infamously boys and girls of tender age, that fundamental and far-reaching changes are in sight.

But this is not so in regard to another wrong inflicted by society, which is almost equally cruel to all children who must depend upon the public purse for their education, and the disastrous effects of which are not mitigated by the fact that it is entirely unintentional—namely, the practice in the important centres of population of herding together in public schools large classes drawn from all races, and cramming them with a miscellaneous assortment of such text-book information as will fit them for the grammar school, the high school and the university. Every year a hundred children are thus sacrificed in the lower grades for the benefit of one who can afford to spend enough time on education to go through the higher courses, and the result is that every year there are thrust into the market places thousands of boys and girls only partially trained academically, and without the least practical equipment for the life they must inevitably lead.

For the sons and daughters of the poor, as well as well as the well-to-do, have been provided public schools, that, by wasting a quarter of each year with long vacations, have created conditions so unendurable that the device of the vacation school, at an additional expense to the unfortunate taxpayer, has become necessary, and that have curriculums which work great injustice to the child in practice, because he fails, in large degree, to assimilate even the little academic training they give him. Forced to self-support at fourteen years of age, not only is he not skilled in any trade or industry, but is incapable of filling a position calling for only an elementary knowledge of English and mathematics. And besides wasting the time of the scholar and turning him out economically helpless, society leaves him to his own devices, so far as securing work is concerned, with the result that the callings for which training is not necessary are crowded to the point where wages are dragged down to a pittance. What more cruel course could be pursued in regard to that most helpless of human things—the child of the poor—than is here outlined?

Why does not society as a whole reach out helping hands to the child of the people, and, with the few enlightened and philanthropic leaders of the new education, demand that he shall be be fitted for his environment? Why does it not insist that he shall be trained to have a fair chance to become a skilled artisan or worker in some good department of activity, to his own material benefit and its salvation? The Vocation Bureau, in Boston, established with the object of taking in hand the boys and girls who must work, helping them to select an occupation, to prepare themselves for it, and to find an opening in the chosen field, is not an Utopian scheme, and it is about time that society at large awakened to its duty to the child, to which, heretofore, it has been so stupidly unjust.

THE WINTER MODE AS SEEN IN FRANCE



WEDDING CUSTOMS OF A HALF CENTURY AGO—THE MAID OF HONOR AN AMERICAN INVENTION—MIXED MARRIAGES—DETAILS OF MODERN WEDDINGS

FAshions may change and modes vary, but the essential characteristics of the two most important ceremonies in social life—weddings and funerals—remain the same. I intend to refer only to the first subject. We have adopted the English fashion, but have done so only within the past thirty years. Before that, there had to be groomsmen and bridesmaids, and the description Astor Bristed gives of a fashionable wedding in New York in his day makes odd reading. And yet these customs prevailed so recently as only fifty years ago. The English law compels a wedding ceremony to take place by noon, and many of the weddings are held before that hour. An evening wedding is not known. In the time of Mr. Bristed, many of the fashionable weddings took place at the home of the bride. The New York houses of that day in the new Fifth Avenue had a suite of three rooms on the first floor—a narrow front drawing room, a middle room and an extension dining room. Although these still exist in all parts of town, portieres now take the place of the old mahogany folding doors and marriages en tableaux, as were the fashion then, would be rather awkward to-day. The Episcopal churches, not being as high in ceremonial as they are now, a home wedding did not require the altar and other ecclesiastical adjuncts necessary in these modern times. This year has seen a division in opinion as to the smartest manner of being married. The "maid of honor" is an American creation; and the "matron of honor" is an anomaly. In England, married men serve as ushers, and this fashion was imported to New York about fifteen years ago.

The Latest Mode

This year, the plan has been simple. The maid of honor in many cases is abolished. There is either one bridesmaid or several. There have been exceptions, and notably in the wedding of Miss Cruger Hasell and Mr. Borwick at Grace Church, in early December. Of late years only have what is known in the Roman Catholic church as "mixed marriages"—that is, between a member of that faith and one of another, been the fashion in New York, and one of the reasons for this is that the Vatican does not as a rule approve of these unions. But the Roman Catholic element in New York society, especially since the advent of the California millionaires, has been very strong, and this coupled with the prevalence of marrying titled foreigners who are of this faith, has resulted in a number of notable marriages being contracted between Catholics and Protestants.

This is all as an introduction apropos of the wedding of the Earl of Granard and Miss Beatrice Ogden Mills, which will take place the second week in January. Our mansions of to-day—one hight say palaces, because I know the word mansion sounds a bit provincial—have so many apartments, ball rooms, picture galleries and music rooms, that it is not difficult to turn one of these into an impromptu chapel. In fact, this was done some years ago at the Hermann Oelrichs house, when Miss Virginia Fair was married to William K. Vanderbilt, Jr. The pageant of last winter at the wedding of the Countess Szechenyi at the Vanderbilt residence has not been forgotten. Here were numerous great rooms for chapel, guests and ceremonial, and yet in that splendid house, it had evidently not been contemplated that a wedding would take place in the drawing rooms—the Vanderbilts being church people and always in their history having had such functions held at the place where they worshipped—and only a quarter of those invited saw anything of what went on.

Wedding to Come—Weddings that are Past

If the Granard wedding takes place at the Mills residence here, there will not be such a crowd. Mrs. Mills will limit the invitations and the ballroom will make quite a commodious chapel. On the other hand, at the Manor house in the country, there is more room. Dispensation may be granted to have the ceremony itself performed in the sacristy or vestry room of a Roman Catholic church or cathedral and then allow the bridal cortege to march through the church and down the nave. This was arranged, I believe, at Newport, when Miss Van Alen became Mrs. Robert Collier. The full Roman Catholic ceremonial with nuptial mass, is most effective. One of the most memorable weddings of this kind took place about eight years ago when Miss Josephine Drexel became Mrs. Emmet.

French Wedding Customs

In Paris, the Roman Catholic weddings are never as elaborate. There is low instead of high mass—that is the mass is said and not sung, but pending its duration, there are special numbers, orchestral and vocal, rendered by celebrated artists. In Paris, there are always two weddings, the civil on one day and the religious on the one following, except when both parties are aliens, in which case the first takes place before the ambassador or consul-general or his presence at the church, when the proper papers are signed and sworn to, is sufficient for the legal formality. The French custom in Roman Catholic churches adheres to a long procession of relatives arranged according to precedence and a collection taken up by the ushers escorting bridesmaids or unmarried young women friends and relatives. This is most uncomfortable, especially as you are expected to give a gold piece. Again Frenchmen will wear evening clothes at all formal ceremonials, and this is ghastly in broad daylight in church, as the male relatives preserve the same custom at funerals.

Suitable New Wedding Music Needed

We have not yet discovered any new wedding music. I remember the famous Athalie March from Mendelssohn being given by organ and orchestra at the Thebaud-Reynal wedding, as the priests and acolytes came into the sanctuary. Miss Drexel had the Largo from Handel, when she became Mrs. Emmett, but it was too funereal. I forget to what march the Vicomte de Rougemont and Miss Clapp walked to the altar at their wedding at St. Francis Xaviers later. The Lohengrin March should be tabooed, and we are all tired of The Voice that Breathed—have I got it right—O'er Eden, or Perfect Love. We could not do better than with the Mendelssohn Wedding March, until Vesta Victoria dragged it into the dust with that frightful song, Waiting at the Church, and this desecration was followed by Miss Friganza with that vulgar ditty, No Wedding Bells for Me.

The Royal Permission has been asked and given, and the bridegroom-elect arrived for the Mills Christmas dinner. The future Countess can use the Royal equipages and liveries—a great privilege in England.

The Mode In Charity Entertainments

January will be filled with charity entertainments, one reason being that we have so many talented amateurs and they are all anxious for larger fields and greater worlds, the last to conquer. So we have living pictures, tableaux, comedies, fancy dances and many other things. The debutantes of the Junior League have their comedy on February 17th, and before that Mrs. George Gould will star in two plays arranged by Frederick Townsend Martin. The ball for the benefit of the blind in the latter part of January at the Plaza will be novel to this city. Last year it was a rose ball, and this winter all are requested to come with a fancy head dress. Faire une tête, I believe is what the French call it. We have had this at small dinners and dances, but never at a public ball. In Paris men make up in all kinds of comical fancy heads, such as those of animals, clowns, etc., but in New York one has much difficulty in persuading them to do anything in this line. Only a Bradley-Martin or a Vanderbilt ball can push them into fancy dress. I fear that most of the dancers will stop at powdered hair, which is easy, but if the other line is carried out, the ball ought, pictorially, to be a great success.

CHARMING MODELS FOR THE MID-SEASON

FOR DESCRIPTIONS OF FASHIONS, SEE PAGE 5

(From Our Own Correspondent.)

COSTUMES SEEN AT PARIS FIVE O'CLOCKS—SHOULDER SEAMS BEING ABANDONED—GOWNS WORN ON STAGE—THE HUMORIST'S EXHIBITION

A Round a table in the tea room of the Ritz to-day, close beside mine, there sat a group of young French women under the chaperonage of an elderly woman, a grande dame of the old regime. She looked the disapproval of the sort of gaiety she did not express, though she drank her tea and devoured buttered muffins with an appetite. How chic these young women were, and how well gowned! All in dark hats and costumes, the gowns nearly covered with long coats. The coat thrown off, the beauty of the corsage was disclosed, but even that was in low tones; the white lace or tulle that formed the upper part always shielded by a black or colored transparency. A gown of meteor crepe in a beautiful rich lead color, had the corsage cut straight across from shoulder to shoulder, and filled with tucked mousseline de soie. Under it, placed diagonally from one shoulder to the corner of the opposite one, was laid a wide pompadour ribbon edged with gold. Narrow colored ribbon edged the neck plaiting, and a little cravat of gold ribbon circled the base of the stock. Frills to match fell over the hands.

SHOULDER SEAMS

A new cut of bodice shows no shoulder seam. The sleeve that tightly moulds the arms is cut in one with the shoulder. The fitting is achieved by the under part. The one-piece effect wonderfully shapes the shoulder. I noted this new sleeve in a gown worn by one of this group of women. Of deep puce-colored velvet the princess tunic trailed beautifully limp in its slender pointed tail. Instead of buttoning in the ordinary fashion at the back of the arm, the sleeve closed on the inside seam under a line of silk loops and oval olives. A tiny guimpe of tinted tulle laid over gold net filled the small round at the neck. Rich gold and silver embroidery, mingled with pale colored silk embroidery in relief, adorned the whole front of the corsage. Extremely chic was a third costume. Short and close, the skirt was hemmed with a band of skunk fur. The corsage, plainly cut to show no seams, and loosely fitted, was held at the normal waist line by a narrow leather belt, the buckle covered with leather. Epaulettes of coarse, leather-covered lace framed a square guimpe of tucked ecru mull that mounted into a high curved choker. From the edge of the square a narrow tablier fell to the belt. Buttoned on each with large cord loops it cunningly concealed the closing. With the advent of the one-piece gown for afternoon street wear, the uncomfortable and untidy back closing is disappearing. On nearly all such gowns the closing is marked by a line of buttons set straight or in fanciful fashion.

PARMA VELVET COSTUME

A third gown at the table showed this in a stunning half fitted princess of Parma velvet. From the left shoulder it closed under a line of small, deep rose-embroidered buttons that sloped diagonally to the hem of the skirt on the opposite side. Shaping a short bolero, the corsage and the long tight sleeves were covered by a heavy raised embroidery done in several shades of the color of the gown. Fur hemmed the skirt and the wrists and a thread of it edged the neck and sleeve frills.

Gown of moss green faille with silk embroidery in tones of green. Gold bullion lace caps the sleeves and forms a yoke border. The tunic, starting on the right with an embroidered corner, is drawn across the front and hangs in one long embroidered tail at the back.

ZIBELINE CLOTH GOWN

Madame Max was in the room, charming in a novel costume of lead colored zibeline cloth—a new weave. A belted coat, its hem shaped into three points, trailed with the skirt beneath. The belt of black velvet was embroidered and buckled with gold. At the neck it turned primly back into a slender V shape by a plain white linen collar, unstarched, and showing only a bit of embroidery on its edge. Narrow cuffs to match finished the close sleeves. Following the line of the collar was a little braid embroidery, and in the V-shaped opening at the neck one caught a glimpse of the gold trimming of the blouse inside.

Always charmingly gowned, Madame Max was conspicuously lovely at a dinner given last week in honor of Madame Patti, who, vivacious and high spirited as in the days of her youth, has been charming her friends in Paris during her visit here. Madame Max's slender, supple figure was draped in breadths of pale, water green meteor crepe. From the right shoulder the wrinkling folds fell low, passing under the left arm. Against this shoulder thus left bare the long sleeve of plain black mousseline de soie was supported by a chain of great links of old silver; across the shoulder the corsage was supported by a second chain. On the right shoulder the folds were held at the top of the sleeve by a plaque of engraved silver. A narrow line of black-edged embroidery followed the outline of the decolletage; in similar fashion a band of black hemmed the winding train. The embroidery rose high on one side of the skirt. Her hair knotted in her neck, and falling low over her temples in Greek fashion, was adorned by a band of engraved silver. Hung on either side, over her ears, were square silver plaques studded with green cabochons and with little silver pendants.

GOLD BEAD EMBROIDERY FOR SATIN GOWNS

The hostess was beautiful in a robe of gooseberry satin. Bands of bead embroidered gold ribbon passed over the shoulders to the back, dropping down straight on each side to the floor. Weighted with deep netted metal fringe, they kept in place and gave an adorable line to the figure. Falling from the edge of the low neck was a little capuchin of the same embroidery hanging a long tassel. Tiny sleeves of it, that clasped the top of the arms only, were half covered by drapings of gold gauze. Three bands of plain shining gold banded her hair.

BLACK OVER COLOR

Madame Patti herself was gowned in black Chantilly lace hung over a sheath of flesh-colored satin. Silver ribbon and great silver roses trimmed the corsage. Winding her arms she wore with infinite grace a long narrow scarf of black tulle fringed and embroidered with silver.

STAGE COSTUMES

The gowns that are worn in the new piece, "l'Oiseau Blesse," at the Renaissance, give a hint at more fulness in the hem of the skirts. As

always in the gowns he designs for the stage, Redfern has done justice to his art. A gown of his that caused a ripple of admiration, worn by Madame Mégard, was a veritable symphony of pearl color with a stole of gold tulle embroidered in gold. One despairs of picturing the charm of a dishabille gown of gray voile transparent over straw color, and trimmed with silver galon, as well as a magnificent toilette, a princess gown of emerald green velvet, trimmed with a deep fringe—a fringe that measures quite half a yard deep—of green and black.

In gentle, softly flowing lines the dishabille gown had a side closing marked in double lines of silver galon. It outlined the round neck of the corsage, and belted it at the normal waist line. The sleeves were wonderfully graceful. Very short, and split to the shoulder, they were bordered with the silver galon; under them were tight long sleeves of gray mousseline de soie wrinkled into a tiny shirred tuck that followed the line of the arm. White brocaded silk with silver entre-deux was wrought into a marvel of a gown wholly Parisienne in its beauty of line.

HUMORISTS' SHOW

The Humorists' exhibition, this year under the title of "La Comédie Humaine," attracted a crowd of notables on its opening day. The newest gowns worn lacked the note of eccentricity that has been so marked during the winter. Harmonious in color and in trimming, and of infinite grace of line, each woman one met seemed wholly charming! Madame Lafitte-Désirat, who made herself famous in Paris years ago by her dolls cleverly posed and gowned in droll imitation of well known public women, has at this exhibition a stand of her dolls dressed in the latest fashion.

They trip along, these wonderfully fashioned dolls, absolutely like their prototypes. There is the elegant woman as she steps from her carriage, her skirts held high, revealing the lace stocking and the pretty shoes. Of the same type is one gowned for a short stroll on the Champs-Elysées, her winding skirt impeding her steps. There is the skater, smartly gowned in the latest word of fashion, and the little sewing girl, chic in half shabby finery, reading her paper as she trips along with a bandbox on her arm. Wonderfully true to life! A crowd surrounds the stand that holds them.

Men never cease to find amusement in the freaks of women's costuming quite oblivious to any their own may show. A late number of a French newspaper has been witty over the alleged lack of logic women show in their gowning. According to the demands of the mode they have at times burdened themselves with as many as ten stiffly starched petticoats worn under a dress skirt that measured ten yards at the hem, and was besides adorned with frills, puffings, knots of ribbon, hanging fringes, looped draperies and passementerie ornaments, all of which gave an Olympian silhouette. This writer points then to the hooped skirts of 1850, distended enormously, and the heads enlarged with great chignons held in fancy nets made in large and small squares of silk or chenille, the corners of the squares set with sparkling beads, the nets drawn up with cords and tassels—that hung over the shoulder. These great heads were crowned with Liliputian hats, flat, like saucers. He finishes in laughing jeers at the slim, hipless and petticoatless figure of to-day with the enormous breadth of hat brim! But what woman asks for, or cares for logic in the modes? If of a reflecting turn of mind she remembers, and is pleased at the thought that these radical changes at intervals provide employment for thousands of work people, corsetiéres, couturiéres, and lingeriérs who patiently wait on the caprices of fashion.

There is nothing new under the sun, this writer declares. Plutarch relates that the women who wore robes open at the bottom occupied themselves with the affairs of state. Nothing then is changed. History begins again. To-day women wear gowns split at the hem, and do we not have the Suffragettes?

Artificial flowers marvellously imitate nature, and artistically surpass it in the variety of color tones employed. Made of loosely falling silk petals, in shades harmonizing with the toilette, they are pinned on the muff or at one side of the bodice.

Quaint French coat of supple broadcloth in a deep beige. Bands of self-tone panne velvet, arranged in squares, trim the coat and the Napoleonic collar. The sleeves are caught in back by a rose gold buckle. Large turban of the beige cloth with a turned up mink brim and mink brown aigrettes.

Suit of olive green broadcloth. The deep revers are of dull self-tone silk, and the silk vestee is braided in metallic soutache. Long scarf of marten. Hat of olive green felt, faced with ottoman silk, and trimmed with a crushed crown band and large chou of brown satin.

AT THE FENCERS'

ENCERS' CLUB

THE EXTREMELY SMART FASHIONS OF MID WINTER

REVOLUTION IN CORSETING—REVIVAL OF AN OLD STYLE MORE SKILFULLY EXECUTED THAN OF OLD—SCANTINESS OF DRESS MATERIALS IN THE TWO YARD SKIRT LIMIT—LOW SHOES AND OPEN WORK STOCKINGS WITH FLESH COLORED ONES UNDERNEATH—TURBANS OF LINEN LAWN FOR SOUTHERN WEAR

THere has not been such a radical change in the shape of the fashionable corset since the beginning of the nineteenth century as is occurring this season. The present one, as worn by the very advanced dressers in Paris and New York, is of about the same bigness all the way up. When one is not as yet submerged in fat, this corset is a short one, giving full play to the high waist, and a free curve to the front of the torse, in place of the recent flat pointedness so much the mode. Designers, corset-makers and fashionable women themselves, have come to the conclusion that length of limb, scantily and closely draped, as is the case with the present gowns, is only beautiful if freed from bondage at the points of articulation, and when the torse is moulded in such a way as to show the curves and fullnesses as nature happened to put them. The amusing way in which fashion has caused the corset at various epochs to thrust hips, bust, waistline out of their natural places, and to even transform the shapes of these anatomical parts, has come to seem ridiculous now that fashion and nature agree so well on what is beautiful in the stylish figure. The present style of corset takes more account of the personal characteristics of each individual figure than it has at any other time during the course of the nineteenth century, making each woman of a distinct type, of a Rubensesque plumpness or of Botticelli thinness, high busted and long hipped, like the First Empire "Merveilleuses," or low busted, short limbed and round torsed like a moyenage Madonna.

This in itself is a startling innovation after many years of one type of corset, when all women below their necks looked simply like clothes. The fulness at the front of the torse, the high-waisted back and straightness of hip and tournure, are accomplished on women, who cannot or will not get themselves down to the ideal of slimness, by a corset that reaches well to the knees, and does wonders in reducing rotundity to flat planes and straight lines.

The present ideal of dress is to reveal movement, and everything is sacrificed to this end, the superfluous garment, intricate trimming, thickness or stiffness of material, and inflexibility of means, from starch to steel, being forced to yield. The new corset, the most important article in a woman's dress, is a fluid, supple, yielding, intangible perfection, that holds the body as compactly and perfectly as any of the bands and girdles that swathed the Roman and Grecian matrons during the hight of those classic civilizations, and is of infinitely greater skill in cut and fit and adjustment than ever any Roman matron dreamed. The First Empire revived this figure, and after a hundred years of all sorts of vagaries in stays, the corset ideal has become again the classic one.

And who that has ever looked back through the history of dress and learned that every fashion recurs more or less regularly, dares to call it more sensible, more healthy, more beautiful or more comfortable? Beautiful women are always beautiful and charming women always charming, in whatever costume they are put by fashion's dictates, and change is the spice of life. Whoever wags her head and predicts women's perpetual freedom henceforth from tight-lacing is a most short-sighted individual. Let her glory over big waists in her blindness, for they will be speedily followed by more wasp-like ones than ever, if history may be trusted.

The only really solid portion of the fashionable costume are the leaden weights or shot which drag every hem and corner and scarf into statuesque lines, and martyred indeed is many a pretty ankle from the sharp rappings it gets through filmy silken hose.

How far off it seems to the time when thirty yards of stiff, thick, rustling brocade were used to make a gown of state. The proverbial bonnet, "with a ribbon and a feather and a bit of lace upon it," is as nothing to the present gown, which can be rolled up inside of a lady's muff.

FASHION ECONOMICAL AS TO QUANTITY OF DRESS MATERIAL

One of the amazing results of the present general skimpiness of contour is the infinitesimal quantity of stuff required. Evening gowns are especially curious, with but two yards of width at their hems, and just touching the floor. One of the dearest of dinner gowns is in deep old ivory colored silk cachemire with this two yard hem bordered knee high with bands of old blue and old green figured cachemire of a delicate pattern. It has a bias seam behind, and laps over to fasten down the side of the front with one narrow band of the cachemire, a narrow cachemire fringe hemming the skirt and dragging directly on the floor. The top of the skirt is finished with a plain band of the cachemire design going straight about the bust, and above this there is only a square necked chemise with flat broad shoulder straps in heavy ivory silk lace embroidered in gold and old blue. A great ornament in gold and lapis at one side of the bust is the only ornament.

NEW SASH ARRANGEMENT

A novelty for gowns both for day or evening is a broad draped arrangement like a sash that reaches from the bust well down over the hips, crossing at one side of the front, and having one or two narrow ends that hang, pointed or wedge shaped, as though the drapery were actually tied, which is not the case. This sash is made of some solid material, such as cloth of gold and silver, heavy Ottoman silk, or of fine supple broadcloth, the rest of the gown being of filmy material and plain and scant like a huge smock or chemise, embroidered tulle, fine supple mail-cloth in crystal or jet rings that hangs limply about the figure, or of Liberty satin bordered broadly with black bear fur. In amber colored cloth, silk and black bear this design is superb, or in silver mail cloth with a black mousseline velvet drapery.

SHOES AND HOSE

Low shoes with handsome buckles and fine transparent silk stockings are worn with all of the smart short day gowns, even when cold weather really makes them seem unseasonable. But in this case flesh colored stockings in fine wool or closely woven thin cotton are worn under the silk hose, giving the effect of transparency, and yet plenty of warmth. Just as flesh colored tight fitting silk jerseys are worn under the white or black tulle guimpe and long sleeves, which almost invariably accompany the afternoon dress.

TURBANS

Delightfully fetching are the round twisted or draped turbans that cover every scrap of the hair about ears and nape, showing only odd tendrils and curls in front. I do not mean that the turban shades the back and sides of the head, it literally conceals it. This is very becoming to women, whose full-blown beauty is beginning to show signs of fading, for this style of headgear leaves simply the firm youthful parts of the face exposed. There is nothing like concealing ears and throat as the forties march along. This snuggling of the ears, neck, and chin in turban folds and ruches is largely compensated for by the fashion which, even with day gowns, leaves throat, shoulders and arms revealed transparently through tulle and nets.

COIFFURES SEEN AT THEATRE AND OPERA

In fact, for evening, there is a tendency to wear the hair close to the head, giving a small head effect. A boyish velvet turban, or full puffed Tam o'Shanter cap that sits low about the head, covering all the hair except on forehead and temples, a cluster of satin roses or a jewel and aigrette trimming it at one side, is very new. This is a marked change from the huge Russian bonnets, which are getting a bit common. Gauze shot with gold or silver and wound tightly about the whole head in a small turban, this also covering the hair save in front, is being devised for theatre wear. It is very Oriental and curiously charming above a delicate face. Such headdresses are made by the lady's maid, or are made separately, according to circumstances. The oddest coiffure for opera wear is a narrow band of ermine wound like a Greek filet, fastened with seed pearl ornaments, or a band of sable tails twisted with gold beads and fastened with a bunch of Parma violets at one side of the back.

TOGA OF EMBROIDERED VIOLET CHIFFON

This last was worn recently by a splendidly built woman sheathed in straight moyenage lines in dark blue gauze embroidered all over in crystal tubes of moonlight and peacock colorings, the back of the gown very scant, and lying on the floor in a flat pointed tail that bobbed when she walked like that of a mermaid. Over this gown there was draped loosely from one shoulder a sort of toga of Parma violet chiffon embroidered at wide intervals with round conventional motifs in tarnished gold and silver threads. Some tarnished bullion lace formed a short loose sleeve and enwrapped the bust. She wore flesh-colored stockings and slippers in crystal spangles like the underdress.

December, 1908. Aube de Siecle.

PRETTY NEW FRENCH MODELS

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 5

WHAT SHE WEARS

SMART DRESS AT CHARITY FUNCTIONS—ORNAMENTING THE BACK OF BODICE IN STRIKING FASHION—GOLD TISSUE GOWN—SCARF SUGGESTION FOR DINNER GOWN—EMBROIDERY IN SILK AND CRYSTAL

CHarity functions are so well attended by the contingent which spends money liberally upon dress, that no better afternoon display of one-piece gowns, tailor-mades, hats, and the finest of furs in all fashionable varieties could possibly be gathered for observation and criticism. It is under such conditions that one realizes the nearly endless supply of models required to dress women of leisure, who constantly strive for something unlike their neighbors, and who can afford to introduce extravagances on an individual basis, because of the length of their purses.

STRIKING TREATMENT OF BODICE BACK

At a recent charity affair held at a fashionable hotel, a very pronounced example on this order attracted general attention. The wearer had the type of face and figure that could carry off the outré and bizarre, her hight furnishing a means for the best display of all such oddities. Her hat of gold tissue had a flat, broad brim and a melon-shaped crown, with the sectional globular divisions well marked. There were golden decorations on one side, but all the rest of the hat had the tense severity of having the gold tissue drawn over a frame. The gown was cloth in a paler golden hue, with a tucked net guimpe on the same shade. The high-braced stock was fastened in the back by a large, oval brooch, consisting of two rows of diamonds, centred by a very large, oval turquoise. As collar brooches in many cases have overleaped the jeweler's pin-fastenings, which were so appropriate in size and design, and even the smaller and more appropriate brooches are discarded by many, this showy and unseemly brooch was not as great a shock as it would have been a few years ago. But the innovation that was far and away ahead of any other was a golden piece of jewelry, designed in showy, open interlacings, approaching to five inches in its cross length, and over four in its width; this had for its centre ornament a huge, rectangular sapphire. This enormous piece of jewelry was placed in the middle of the back, at the line where the bodice met the guimpe, and was consequently so conspicuous an object that it attracted great attention. As it is customary to have the principal decorative effects on the front of gowns, this placing of a spectacular trimming on the back of the bodice was as unusual as it was striking. It went to prove anew that rarely, if ever, has fashion sanctioned such extreme eccentricities or encouraged the wearing of such a wide variety of modes.

GRAY SATIN COSTUME

Those pinks and yellows of different tones, some being quite pink—on salmon lines—are greatly in vogue for dancing frocks, as well as for more ceremonious gowns, worn at balls and dinners. Gray has in its delicate colored tints, either silvery or quite roseate hue, a numerous following, the former often affected by these engaging matrons who look young enough to be mistaken for the elder sisters of their débutante daughters. For instance, a matron of great charm and beauty wore recently a pale gray Liberty satin having a train skirt and low bodice, over which fell, from the décolletage in front, a very long, stole-like tulle drapery, with its side and bottom edges beautifully embroidered. Further embroidery with white and pale gray floss darnings and also crystal head motifs covered the middle space.

It is beginning to be quite monotonous to mention the limitations that surround certain styles of the modish gown. Where all the drapery is long, all the trimmings run into long bands, and the bodices are mere girdles to guimpes. Nevertheless, when these gowns are worn, the monotony does not appear so definitely, as the wearer's personality in itself creates variety that adds charm. This long tulle front was beautifully fitted to bodice and embroidered with greater masses of crystal across the bust and upon the short sleeves. In the back there were two long stoles, with much the same embroidery and the same edge finish. It goes without saying that the figure outlines were closely defined, and to assist in that object, a crystal lace galloon, starting from the front sides of the short sleeves, curved down into the waist by a slender line, and ran on down perpendicularly the whole length of the lace front, being finished off below by floss and bead ornaments, in deep, separate fringe sections.

SCARF GOWN

Extremely smart on the right type of a figure, with her perfect carriage, was what may be called a scarf-gown. The long skirt, which may be of lace or satin, was, in this instance, of maltese lace. The bodice on the visible side was of the new shade of pink satin, a fruit-pink, and draped on the bias flat to the figure. Its décolletage was edged with a tulle tucker, rising to the shoulders into much narrowness, and spreading out in the middle back as in front. A passementerie trimming of pink and gold hung like a fringe to bust below the lace tucker. The sleeves, of half length, were of pink tulle, and much gathered under a passementerie of pink and gold and interlacings. The scarf was of a paler pink charmeuse. It was caught on the left shoulder with a large diamond sun-burst, then drawn in folds to the right, and held upon the hip edge, over the bodice, with a gold ornament. The scarf was then drawn out into its full width and drawn towards the back, where it passed still lower down on the right side, and was held in place there by invisible means, the bottom finish being a rich fringe to match the scarf.

VOGUE POINTS

HOw seldom does one see a veil that has been properly adjusted, so that it fits neatly about the hat with no visible ends or wrinkles over the face. The art of putting on a veil is indeed a science. To fulfill its reasons for use, which are to soften the features and to protect the complexion from the wind and the sun, it should neither be too loosely nor too tightly drawn about the face, and yet it must be so carefully arranged that it cannot be displaced. It must be neatly drawn up over the back of the brim and the ends cleverly tucked out of sight and fastened with a few inconspicuous pins. The dots should be placed in such a way that one is not to be seen in front of the eye or, worse still, at the end of the nose. The net should be supple, and the veil ample enough in size to envelop the circumference of the brim. The choice of the mesh of net and of the color is of great importance, as it must be made to go with the complexion as well as harmonize with the shades of the hat. One cannot take this matter of the veil too seriously; for it is on such trifles that the ensemble of a well-dressed woman depends.

NOtwithstanding that long sleeves have been declared modish for all but ball gowns, one sees short sleeves in the majority of theatre frocks, and there is no gainsaying the fact that they are prettier, their grace enhanced by the long glove rippling to above the elbow. The short glove is really hideous in the evening, and long sleeves do not convey the idea of full dress, no matter how elaborately made nor of what sheer materials. It is encouraging to see that American women have the independence to revert to what is becoming and graceful, rather than to follow, sheep-like, wherever French makers choose to lead.

REstaurant dressing has undergone a complete change in the last eighteen months. Whereas aforetime a collarless gown with a dog collar was the hight of formality f r a theatre gown, now we find almost everyone in frocks cut full square or low neck both back and front, and worn with a hat. This is the rule on the continent, and it is certainly fitting in a restaurant like Sherry's, where everyone is more or less of the same class. It adds very much to the gaiety and brilliancy of the scene. And furthermore, one may go in full ball regalia to dine at Sherry's, if attending opera or dance later, and feel not in the least over-dressed or conspicuous.

FLower toques are favorites for evening wear, and are too delightful as they top off light gowns to perfection. One of the loveliest seen this year was a turban shape worn with a pale mauve satin gown. The hat was broad and deep, edged in skunk, and came well down over the ears of the wearer, whose coiffure was arranged for just the correct outline. The crown was one mass of perfect orchids, great blossoms that seemed quite real. From their midst, on swaying wires, sprang two butterflies of brilliant metallic plumage. The hat was held by two handsome rhinestone hat pins.

MAndarin is a color that has much charm if worn by those to whom it is becoming, a clear skin and good color being essential to carry off this unique and very decided tint. It reproduces almost exactly the rind of the fruit, and is very striking in a low lustre fabric. A theatre gown of it has just been brought over by a fashionable woman. It is made of a soft, very finely ribbed silk, kid-like in finish. The skirt hangs straight and narrow from just below the bust, having about its hem a "wall" of Troy design of the silk itself. The sleeves and square neck are of a thin cream silk lace, mounted on white chiffon, and the only trimming on the frock is two bands of embroidery that go up over the shoulders from the waist. These are in gold and oxidized silver thread, a simple, conventional pattern, emphasized by heavy coin spots. As belt, there is an odd treatment, a sort of lattice made of the gown material on cords, overlaid with long, loose stitches in gold thread. The edges of yoke and sleeves are dotted with tiny gold and silver beads.

ALready small hats are bringing themselves into notice, and after the surfeit of the huge chapeaux, are a delight to the eye. A dear little sealskin toque has been ordered to go with a dark brown cloth suit and seal furs. It is of very moderate size, flat on the sides, and ornamented with one magenta feather, which points up to the left, with its tip falling down again almost over the ear.

Gown of mauve Directoire satin with a shoulder and skirt drapery in deep heliotrope, fastened low on the left by an amethyst-studded cabochon. Silk embroidery in mauve and pale yellow with self-tone fringe, weighted by amethyst beads. Mauve chiffon sleeves and ermine scarf.

THREE HANDSOME AFTERNOON TOILETTES

BACK VIEWS OF THESE GOWNS ARE SHOWN ON PAGE 29

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 5

Seen in the Shops

[Note.—Readers of Vogue inquiring for names of shops where articles are purchasable should inclose a stamped addressed envelope for reply, and state page and date.]

THE tea gown as a garment is much more generally worn than it was a few years ago. Although it has always been especially smart, it has seemed suited only to well-appointed and luxurious surroundings. But it has its economic side as well, for it saves frocks that must appear in public, and simple models, appropriate for the less sumptuous room and the unpretentious apartment are in great demand. The gowns shown in the first two of to-day's sketches are of handsome, effective materials, but pretentious in neither design nor trimming. Their exquisite simplicity is far superior to any elaboration. The original of the first drawing is grace itself, an almost tight-fitting sheath of shell-pink crêpe de chine that falls straight and lustrous in narrow skirts. A wide scarf of cream lace, cobweb in texture but with design enough to give it character, starts just above the waist line in the back, is brought over the shoulders, veiling the neck most becomingly, and falls in long sashes from the bust. A much shortened waist line is indicated by folds of chiffon in two shades of pink, one the same as the gown, one deeper. The long lines and supple hang of this tea gown are delightful, and it is moderate in cost, being made to order for $85. Of course, if very expensive lace is chosen, it brings the price up, but that shown on the model will suit the most fastidious taste.

MAUVE EMPIRE SATIN

The second illustration shows a gown in a perfect shade of supple satin, that in some lights gleams almost pure pink, then back again to mauve. The low neck and the smart little sleeves are of folds of chiffon and tulle, and are exquisitely gauzy. A tunic is formed of lace, hanging from the shoulders, both back and front, in long, straight lines, and showing beneath the curve of the figure in the satin underdress, which is more or less fitted. These panels of lace are joined at the sides by buttons of satin ribbon, so that the two form an entire overdrapery of white. Any color may be ordered in this model, which costs from $110 up, depending upon the lace selected.

PRINCESS SLIP FOR DANCING

This, the subject of the third sketch, is a special design, made to suit the needs of the Directoire evening gown. Many women have started out to wear this scant-skirted garment without any petticoat beneath, and while the effect is pretty as long as the dress lies on the floor, if the wearer lifts the gown to dance, the result is disastrous, as there is no lingerie to cover limb or ankle, besides which the skirt of the gown winds itself about one in most uncomfortable fashion. It is necessary to have something to supplement one's gown, and as this must be light as gossamer and entirely without stiffness or bulk, the slip shown has been invented. It exactly answers the purpose. Its top is of white silk jersey, with lace and ribbon to finish neck and arm holes. It buttons down the back, and is perfectly smooth over hips, waist and bust, not a wrinkle or superfluous fullness anywhere. At the bottom there are very full lace flounces, lace being used in such quantities that one is amazed at the amount. These flounces, however, instead of flaring, hang straight, quite limp, their fullness going rather to the inside than the outside. The under ruffles are several, each trimmed in row upon row of lace edging. These petticoats are selling in large numbers, both for débutante and matron. Price $48.

A VACUUM CLEANER FOR THE HOME

The old-fashioned methods of cleaning are now universally acknowledged to be both inefficient and unsanitary. But though one realizes that a broom accomplishes but little, the high prices of vacuum cleaning, the only perfect process, have heretofore made it prohibitive for any but the largest private establishments. A suction sweeper is now offered, however, a French invention, which sells for the moderate sum of $10, and is a thoroughly competent and reliable machine. It is used in some of the best houses in the city, and has established itself as indispensable to real cleanliness. It is as simple as can be, and easy to handle, the suction being created as it glides over the floor. It is made from hardwood in the handle, with brass and block tin in the lower part which creates the suction. No extra space is required for it, since it takes up hardly as much as the ordinary broom. There is no complicated machinery to get out of order, and it needs no oiling. When wiped off, it is as clean as a whistle. For thorough work there is no comparison between it and the ordinary carpet sweeper. By it the dirt is lifted right out of a carpet or rug, from the bottom as well as from the top. As the sweeper sucks all the dust and dirt into itself, there is no need to dust after it. From the standpoint of health, the new method is invaluable, as it takes out of the house particles of dust that float about the air, which, when raised by a broom, convey disease to lungs and eyes. The machine weighs so little that it may readily be carried from room to room by one servant. It cleans not only rugs and carpets, but upholstery, walls, tapestries, etc., and may also be used for garments. Its action is so gentle that even delicate fabrics suffer no wear.

GRECIAN BANDEAUX IN JET

These accessories for the hair come in bright jet beads, cut square and mounted on curved wires in two rows. With a black gown, or to go with other jet hair ornaments they are very good. Price $2.75.

NEW AUTOMOBILE VEILS

are double, an outer one of colored chiffon and an inner one of lighter tint. This arrangement not only gives full protection by its thickness, but the pale color next the face is very becoming, softening the complexion. The two veils are brought together by a hem-stitched border. The combinations shown in this novelty are green and white, black and white, and brown and champagne. The length is two and a quarter yards, the width thirty-six inches, and the cost $2.95.

SHADED VEILS,

which are new also, are very handsome, suitable for use for scarf as well as veil. They are made of an excellent quality chiffon cloth, bordered on sides and ends by inch-wide satin stripes in self-tone. The shading is light at the middle, the part that, when worn as a veil, comes over the face, and towards the ends deepens into a strong tone. A blue one, running from a delicate blue into a fascinating shade of Nattier, is lovely, as is also a cream that goes off into soft wood browns. Lavender is also fetching in this style. Price $4.95.

COTTON CRÊPE GOWNS

French makers are showing great preference for cotton crêpe in lingerie frocks. It is by no means the fabric that we ordinarily get in the shops here under that name, but a far filmier, more crinkly material, crisper and more transparent. It is indeed charming for costumes and lends itself well to embroidery and combination with the best laces. A recently imported model in it, made all in one without a lining, is charming. Insertions of cluny are laid on the shoulders, epaulette fashion, and carried through the yoke in square design. Over this is introduced a flower pattern in convent work. The sleeves, long, of course, have half-inch tucks laid their entire length around the arm, narrowing to fit the wrist, where there is an insertion, that runs up a little way on the outer sleeve. The skirt has these tucks around the bottom. Panels extend from waist to knees, formed of vertical rows of insertion, which terminate in points, across which are rows of tucks. The convenience of cotton crêpe is great, as it can be laundered over night and requires no ironing. It need only be hung up to dry, and the next morning one has a fresh gown ready. The price of the model described is $50. It is entirely handmade.

SATIN SHIRTWAISTS

A nice plain model for morning wear comes in a good quality of very soft satin. It is made with plain sleeves and cuffs arranged for links. Tucks run from neck to waist both back and front, and the buttons are of gilt and enamel to match the color of the blouse. There is no collar, the neck finishing in a narrow band. The wearing qualities are excellent, and the cut reliable, as it comes from one of our best houses. Price $10.

BRIC-A-BRAC—ITS RELATION TO THE DECORATIVE SCHEME

There are two important points to consider in the selection of bric-a-brac—first, its artistic merit, and, secondly, its relation to the furnishings of the room in which it is to be used. The first point is usually taken into account, but, as a rule, the buyer of bric-a-brac ignores the second consideration. To go a step further, it often happens that she does not even know, when she buys it, in which room she will place her purchase. It is artistic, she likes it, and so she buys it. The result is often incongruous, as we find a lovely bit of Sevres in a room furnished in the Mission style, or a bit of Spanish pottery in a dainty French boudoir.

As a rule, our rooms are over-crowded with knick-knacks and so-called "objets d'art." The room looks bare and needs "dressing-up," says the home-maker, and she proceeds to cover the top of every table and bookcase with vases, jars and statuettes

NO. 5—SIMPLE JAPANESE JAR

of every size and kind. The result is unattractive and confusing. A few good pieces of bric-a-brac, carefully chosen and properly arranged, will be found much more satisfactory and artistic than a hodge-podge collection of ornaments which are chosen indiscriminately with the sole idea of "dressing" the room. The Japanese idea of using only a few carefully chosen bits of bric-a-brac for a time, then putting these away and using a few others, is one we might well follow.

The relation of the bric-a-brac to the style of room, as has been said, is very important. There is in the market, bric-a-brac suitable for all kinds and conditions of rooms, if one will buy with discrimination. Much of this, furthermore, is inexpensive. For a room where heavy oak furniture of the Arts and Crafts order is used, there are several types of rough pottery that could be used effectively and be appropriate to the general scheme of decoration. One type is the Chinese pottery, a sample of which is shown in illustration No. 1. This particular jar, which has been converted into a lamp, is what is known as the melon jar. It comes in a soft gray tone with stripes of blue. These jars are covered with a lattice of twisted wistaria to protect them on their long journey from the Orient. This basket work may be removed if one wishes, but if left, it gives a rustic effect to the jar, which is very suitable to the room under notice. There are many other crude styles of pottery, all equally good in this kind of room.

Among these is the Spanish pottery, a group of which is shown in illustration No. 2. This comes for the most part in different shades of green, all the pieces in the illustration being of this color, with the exception of the one in two tones, which is in the natural clay color, with green splashed over the top. This, by the way, is a particularly good piece to use in the oak-furnished room. The largest jar shown in the illustration is one of many which may easily be made into a lamp. For those who object to kerosene lamps, an inexpensive gas lamp may be made by using a gas fixture like that shown in illustration No. 3, which can be bought for 18 cents. The fixture is fitted into the neck of the jar or bowl and connected with the nearest gas outlet by a long tube. An ordinary gas globe holder, set under the

NO. 2—GROUP OF SPANISH POTTERY

burner, makes a rest for the lamp-shade. While on the subject of lamps, it must not be forgotten that bright lamp-shades add greatly to the cheerfulness of a room. These may be covered with silk or with the figured material used elsewhere in the room. They are very simple to make and are more practical and decorative than either the Japanese paper or the glass shades.

For the ordinary living-room, which is not so pronounced a style as the oak-furnished room, there is a greater chance for variety in the bric-a-brac. The Spanish pottery is just as suitable here if one wishes to bring the green coloring into the room. There is also another type of Spanish pottery with a finer finish, such as that shown in illustration No. 4. This water jar has a grayish background with crude figures in light greens, blues and strong yellows. All kinds of Chinese and Japanese pieces can be used in this room. A good jar which may be used as a lamp is that shown in illustration No. 5. This is of Japanese pottery and comes in many colors. The more delicate kinds of Chinese and Japanese pottery can be used in a room of this character. In a room where the color scheme is blue and white there are innumerable styles of blue and white china, both in the Chinese and Japanese ware, which are inexpensive and very interesting.

Brass is always good in almost any kind of a room. There is nothing that brightens up a room so much or that gives such a good effect with so little expense as brass. In the Russian district one may buy any number of varieties of sconces, and candle-sticks which are castings from the old original designs, at very reasonable prices. There are also jars, jardinieres, and boxes of all sizes and descriptions which can be made very useful as well as ornamental. In a room of the kind under notice, that is the ordinary living-room, of no particular style or period of decoration, in which several

NO. 6—PLASTER CANDLE-STICK

kinds of bric-a-brac, albeit of the same general character, is used, it is well to keep the various kinds in groups by themselves rather than to mix them with each other.

An entirely different style of room, and one that requires, therefore, a widely different style of bric-a-brac, is that in the French style in the period of the Louises. This is a very popular form of decoration for a reception room. With its gilt furniture and its panelled walls it calls for the daintiest of bric-a-brac, beautiful Sevres and Dresden vases and bisque ornaments, gilt clocks and candle-sticks. This sort of ornament is far more expensive than those suggested above, but it may be taken for granted that if one can afford the other fittings of the room, she can well afford the bric-a-brac which goes with it.

There is still another style of room which is becoming popular—that done after the style of the Spanish or Italian Renaissance. This room is heavier and more elaborate in detail than the French reception room. There are heavy cornices and mouldings on the Renaissance order. In a room of this kind there is an opportunity to use plaster casts. There are very good bas-reliefs, which take the place of pictures for the

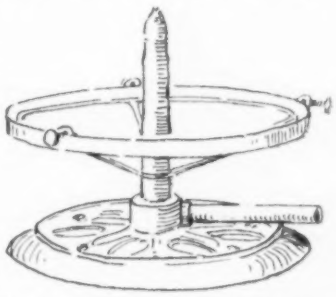
NO. 1—CHINESE POTTERY JAR USED AS A LAMP

walls, and there are busts and candle-sticks and brackets, all of which are very appropriate for this style of decoration. These casts should be colored in the old Italian fashion. This is done very easily. The cast is first covered with shellac, which is allowed to dry. Oil paints are used for the coloring. Plaster candle-sticks such as that shown in illustration No. 6 may be gilded after first being coated with shellac.

PRACTICAL NOTES ON HOUSE FURNISHINGS

A Brass tea service is not only useful, but may be an exceedingly effective part of the decorative scheme. If possible a samovar should take the place of the kettle. They are really most practical and convenient—especially for serving tea to a number of guests—though so little understood and used in this country. Boxes for preserved fruit or ginger, and trays of all shapes and sizes can be had at very moderate cost, and are really beautiful. The brass is no harder to clean than silver, and a slight cloud of tarnish gives it a pinkish cast much admired by artists, however it may affect the housekeeper. In a living-room where a touch of warm color is needed, nothing could be better than a table, set with well selected brasses.

Lamps and electroliers in every imaginable shape and variety can of course be had, but satisfactory gas fixtures are by no means easy to find. The inexpensive ones are ugly, and the expensive ones are not only ugly but vulgar. Fortunately for us, the cut-glass affair, made to tinkle in a draught, is out of date. Yet it is not impossible to find graceful models for either wall brackets or drop lights. Several sets



NO. 3—INEXPENSIVE GAS LAMP FIXTURE

were found recently in a pile of old metal in a shop of the Jewish quarter. They were almost Colonial in their simplicity and charm of line and were sold for about one-third the price of the cheapest thing to be had in regular shops. They were doubtless made before the use of gas became common enough to create a demand for cheaply constructed fittings, and they probably found their way to the junk-heap from houses that had to be torn down to make room for "modern" structures. In this way such simple and beautiful fixtures may be found by those who have patience and interest enough to unearth them.

Many a good room is spoiled by the way pictures are hung—and almost always the trouble lies in having too many pictures.

A number of tiny sepia photographs are often hung close together in a large wall-space with the idea of "breaking" it. They do not really do so—sometimes they even accentuate it by their inadequacy. The size of the space should govern the size of the picture. It is a mistake to suppose that a dozen little, unrelated dark spots can have the same effect as a single canvas or photograph. And it is a mistake to use as a wall decoration anything so tiny that it cannot be understood without a close examination.

NO. 4—WATER JAR OF SPANISH POTTERY

Seen on the Stage

WHAT EVERY WOMAN KNOWS

MAud Adams in a Barrie play spells delight to the public and success to the manager. It is no secret that J. M. Barrie is one of the most skilled writers for the English-speaking stage, and, therefore, that he should achieve another great success here with his latest play, What Every Woman Knows, is not surprising. But before the production there was grave doubt that he could have provided anything which would equal, or even closely approach, the charming Little Minister. Before the first act was concluded, however, it was apparent that What Every Woman Knows was to leave one with a sense of satisfaction, complete and entire.

Whether or not Mr. Barrie had in his mind the capabilities of Miss Adams when he wrote, we cannot say with certainty, but it is true that this painstaking and able player was placed to splendid advantage, and that she won honors afresh for the delineation of those delicate phases of her art which belong absolutely to her. The audience on the opening night at the Empire Theatre was enthusiastic in its reception of the play, of Miss Adams and of Richard Bennett, her leading man, who made such advances in his profession in this role that he must henceforth be viewed as a new candidate for stellar honors. The play is wonderfully put together, each bit of pathos touched and relieved by a ray of humor, like sunlight and shadow, all delicately wrought together, each line appealing to one's sensibilities, humor and heart. Never has Barrie written so perfect a play.

There has long been a desire on the part of the public to learn exactly what the author means by his title of What Every Woman Knows. While he does not tell it precisely in so many words, it is evident to those who can read the meaning of the lines—and between them—that man is not sufficient unto himself, but that he needs the strength and guiding hand of woman to develop his best and strongest self. In the closing speech of the play, when the plain but true and wise little wife of John Shand says: "You see, dear, it is not true that woman was made from man's rib; she really was made from his funny bone," we finally discover—if we have not done so before—what the clever Mr. Barrie is driving at.

As might be presumed, the play revolves about Scotch life. The events happen in Scotland and in London. There are four Wylies, three brothers and Maggie, a plain, little person who has rather given herself over to settling down to life in single blessedness. The three brothers, loving Maggie devotedly, giving her everything in their power, are worried because she is growing older and is lacking in suitors. The family is fortunate in having plenty of the world's goods, but Maggie's romantic heart desires a lover. Living near them is an egotistical Scotchman, John Shand, who, between times of working on a railroad, studies at the University of Glasgow. Shand is ambitious, and he also has a confidence in Shand that is oftentimes offensive. Further, he has not a whit of humor. In his desire to help his knowledge, he visits the Wylie home, by stealth and at night, and takes from the library the good things stored up in the books. When the Wylies learn that someone has been in the house they sit up for him, one night, and take him right in the moment of his strange pilferings. A sort of family conference is held, and they decide that the prisoner shall be given three hundred pounds with which he may complete his education, and they compel him to sign an agreement that, at the end of five years, if Maggie is willing, he shall marry the little girl. The manner in which the bargain is haggled over is highly humorous and interesting, and in the end Shand accepts and goes forth. This scene is beautifully and keenly written, and, in itself, is one of the cleverest things which ever has been given to the stage.

In the meantime Maggie has devoted herself to study also, that she may fit herself to be the wife of a prominent man. When the time for the contract to expire arrives, Shand has been elected to Parliament and is a man of position and influence; but he sticks to his end of the bargain and announces abroad that Maggie is to be his wife. John is a most vainglorious person, feeling that in making himself he has made a most wonderful thing, and lacking the humor to see wherein he fails. Maggie, while encouraging his good opinion of himself, suggests, without his knowing it, all the best points of his speeches and makes him the success he is.

Maggie has accepted him with the understanding that if anything unfortunate occur in their lives, she will not act in the way other women would. A moment comes when she is put to the test, when she finds her husband (just after she has saved him from making a terrible political blunder) on his knees, making love to Lady Sibyl Lazenby, who is a pretty flirt. She induces her intimate friend, the Comtesse de la Brière, to invite John to her country house, where he is free to enjoy the society of this woman who has seemingly enchanted him. Joining him at the end of a fortnight, Maggie finds the couple heartily tired of each other, and John's speech, which he has endeavored to write under the inspiration of love, a dire failure. Maggie has brought with her a previous sketch of his speech, which she has helped him to prepare, full of the touches of humor which have made him famous, and it dawns upon John that he is perhaps not as great a man as he has supposed. When Maggie at last succeeds in making him see the point of a story—he laughs! And the situation is saved. Very soon the speech blossoms forth, and is found by the politicians to be a marvelous effort, and the plodding Scotchman comes into the full realization that without his far-sighted, devoted wife, he is but a weakling. And with this the play ends.

In addition to the rare skill with which Miss Adams developed the character of Maggie Shand, the admirable work of Richard Bennett as her husband was the most conspicuous feature of a splendid performance. He made this blunt, self-satisfied and humorless Scotchman so real that the art he employed was wholly submerged. R. Peyton Carter, David Torrence and Fred Tyler as the three old Scotch brothers were capital. Beatrice Agnew was commendable as Lady Sibyl, and Ffolliot Paget made a dignified Comtesse de la Briere.

PEGGY MACHREE—A TUNEFUL IRISH PLAY

THere can be no doubt that Peggy Machree will win all the plaudits desired from those who have a love for Old Ireland, because it is filled with the good old songs which rouse the blood of every true son of the Emerald Isle. It was to have been given in New York a year ago, but Dennis O'Sullivan, who was the leading member of the company, died suddenly, and therefore Peggy assumed a position of making a second start, which it did with success, despite the common belief that a second effort is apt to foretell failure. On the contrary, the play went with success, and it is likely to continue along this course, because its real purpose is not to pose as a play alone, but really to provide a sort of frame for the setting of the lovely melodies of Ireland.

The story is unnecessary, because everything is prepared for the introduction of certain songs, which may be likened to the classics—at least of Ireland's song literature. Joseph O'Mara, on whose shoulders rests the main efforts of the singing performance, sings these melodies better than any other tenor we know, and though he is not especially good to look at, he does know how to sing. His rendering of Tom Moore's Believe Me If All Those Endearing Charms, The West's Awake, The Auld Plaid Shawl and many others was done so well that there were many handkerchiefs used by those in the audience. Adrienne Augarde sang very nicely, and others in the company filled their roles well.

MR. HAMLET OF BROADWAY

EDdie Foy, in Mr. Hamlet of Broadway, is at the Casino, where he is working hard with his latest role and getting the accustomed laughs which are always his portion. It cannot be said that this is one of the best dishes of musical extravaganza, etc., which has been seen here this or any other season, but it has moments when it is entertaining, some tuneful music and a good-looking chorus. There is little to the plot, and the Hamlet part of it is nothing, particularly, one way or the other.

There are some good songs, among them Everything Depends on Money, and When I Was a Kid Like You, the latter being done by Foy with some children, who are funny in their efforts to dance as do the grown-ups. Maude Raymond spared no physical effort as Molly Brown and as Ophelia, but her imitations in the song Good-bye, Molly Brown, were only fair. There were plenty of others who sang, danced and spouted Edgar Smith's and Edward Madden's lines and lyrics. It is a fair show, but only that.

MAUDE ADAMS

Miss Adams, as Maggie Shand, in J. M. Barrie's latest play What Every Woman Knows, is appearing at the Empire Theatre.

GOSSIP

SAm Bernard has been engaged by Percy Williams to appear for a brief season in vaudeville. He will use the old-time act, refurbished and brought up to date, in which he achieved his first success as a German dialect comedian. Mr. Bernard's appearance in vaudeville will begin late in February, at the conclusion of his present starring tour.

The American Music Hall has another of its excellent bills this week. Vesta Victoria closed her very popular engagement at this house last week. A novel and fascinating act is that of The Finneys. A large glass tank of water is set on the stage, and in it these clever swimmers perform a number of unusual and interesting feats. Miss Finney, a very pretty and shapely girl, clad in blue silk tights, makes a most effective picture as she glides about in her glass pond.

Jefferson De Angelis made his vaudeville début at the Colonial this week in a one-act comedy which is called The Rehearsal, and which has been arranged to permit Mr. De Angelis to offer the clever burlesque on acting with which he scored a recent hit in The Gay White Way. Mr. De Angelis is accompanied by an efficient cast, and, of course, sings a number of his latest song hits. Wm. H. Thompson and his company are also on the bill, presenting the historical playlet, Waterloo, which was formerly part of the repertoire of Sir Henry Irving, and which is finding excellent interpretation in the hands of Mr. Thompson and his company.

William Faversham celebrated the one hundredth performance of The World and His Wife at Daly's Theatre last Saturday afternoon.

The name of the new Clyde Fitch play which Charles Frohman is to produce in Washington the last Monday in January is to be The Happy Marriage.

ADRIENNE AUGARDE

Leading woman in Peggy Machree, at the Broadway Theatre.

Charles Frohman has decided that Miss Billie Burke will continue at the Lyceum Theatre in Love Watches up to and including Saturday, 23 Jan., after which she will appear in Boston and then sail to fill her London engagement in the play.

JOSEPH O'MARA

In Peggy Machree, at the Broadway Theatre.

Daniel Frohman has arranged with Liebler & Co. for the appearance of Eleanor Robson at the Lyceum on Monday evening, 25 Jan., in The Dawn of a To-morrow, by Mrs. Frances Hodgson Burnett.

Frances Starr is presenting on the road Eugene Walter's latest play, The Easiest Way. The cast includes Laura Nelson Hall, Emma Dunn, Jane Cowl, Edward H. Robins, Joseph Kilgour and William Sampson. After a brief tour Mr. Belasco will present The Easiest Way, in New York, on 18 January, at the Belasco Theatre.

Frank Daniels in Hook of Holland has proved to be an attraction so much to the liking of Boston playgoers, that the season in that city has been prolonged.

Robert T. Haines and William Morris are engaged for the two leading male roles in Olga Nethersole's new play, The Writing on the Wall.

The engagement of Ethel Barrymore in Lady Frederick at the Hudson Theatre has been extended until February, and this change has necessitated the extension of Miss Barrymore's road season until July.

The engagement of William Collier in The Patriot, at the Garrick, has been indefinitely extended into the new year.

Harrison Grey Fiske has acquired for Mrs. Fiske from Gerhardt Hauptmann and the Rosenfeld Brothers, of Berlin, the American rights to Hannele, which was recently given at the new German Theatre. It is Mr. Fiske's intention to produce the work in New York next season.

The Blue Mouse, Clyde Fitch's farce comedy, will remain at the Lyric Theatre during the rest of the season.

Mrs. James Brown Potter is the star vaudeville attraction at the Lincoln Square Theatre.

Edith Ellis, author of Mary Jane's Pa, is writing a play for her brother, Edward Ellis, who has a leading part in The Traveling Salesman company. He will appear in the new production next season.

Miss Marion Fairfax has dramatized Winston Churchill's fine story, Mr. Crewe's Career. The play had its first production in late December at New Haven. The cast includes William Lewis, formerly leading man for Maude Adams; Fritz Williams, and Miss Molly Pearson.

The Academy of Music is housing the delightful Warrens of Virginia. This charming drama of the Civil War is played by the same company that won success in it when Mr. Belasco first produced it. Frank Keenan and Charlotte Walker have the star roles.

The management of A Gentleman from Mississippi, which has been in the Bijou Theatre since September, now announces its seats ready as far ahead as 1 April. Author-Actor Wise, as Langdon, and Douglas Fairbanks, as "Bud" Haines, head a cast that is giving great satisfaction, and which includes two pretty young women in the Misses Ruth Shepley and Lola May.

Blanche Ring, just now heading Joe Weber's company, and Gertie Millar, George Edwardes' leading comedienne recently in The Girls of Gottenberg, for the New York run, have formed an international alliance. They will give each other the rights in their respective countries of their latest song hits. For a start Miss Millar will shortly introduce to London Miss Ring's Yip-I-Ade, by the writer of Waltz Me Around, Willie, and Miss Millar is to send to Miss Ring a British topical song called Which Eye Is Looking?

The date of Miss Billie Burke's opening in Love Watches, at the Duke of York's Theatre, London, has been set by Charles Frohman for 4 May. Miss Burke is no stranger to London audiences, as her musical comedy successes were won there.

Miss Elsa Ryan, who appeared with Miss Louise Gunning in Marcelle, has been chosen by the Shuberts to play the title role in The Blue Mouse road company.

Joseph Medill Patterson, grandson of the late Joseph Medill, once owner and editor of the Chicago Tribune, who first startled society in both New York and Chicago by the extravagance and socialism of his novel, A Little Brother of the Rich, has turned his story into a play, and Liebler & Co. is organizing a company for its first production in Chicago. The book draws a deplorable picture of the dissipations and excesses of the rich in big American communities—the class from which the author springs.

The single new play of the week is George Broadhurst's International Marriage, which had its New York premier at Weber's Theatre, with Digby Bell in the role of first importance. The author takes up interesting political topics for treatment in this work much as he did in his The Man of the Hour, although there is a vast difference in the two plays.

MAUDE RAYMOND AS OPHELIA

In Mr. Hamlet of Broadway, at the Casino.

EDDIE FOY AND THE CHILDREN

In Mr. Hamlet of Broadway, at the Casino.

EXHIBITIONS NOW ON

New York. Fine Arts Gallery. Annual winter exhibition of the National Academy of Design. Oil paintings and sculptures. Until 9 Jan.

Knoedler's. Portraits by Wilhelm Funk. Until 16 Jan.

Metropolitan Museum of Art. Special exhibition of German Art.

National Arts Club. Second annual of Advertising Art. Until 21 Jan.

Keppel's. Etchings by Thomas R. Manley. Until 9 Jan.

Montross'. Recent works by Willard T. Metcalf. Until 16 Jan.

Astor Library. Book plates by the late J. W. Spenceley, and colored plates from Der Decor.

Lenox Library. Historical exhibition of artistic lithography; and the Milton exhibition, containing 150 portraits of the poet.

Buffalo. Fine Arts Academy. Landscapes and other paintings by F. K. M. Rehm. Until 1 Feb.

Chicago. Art Institute. Thirteenth annual of Society of Western Artists. Until 24 Jan.

Indianapolis. John Herron Art Institute. French Chateaux, by Alson S. Clark; drawings by Josephine Pitkin and pictures by The Eight Painters. During Jan.

Washington. Corcoran Art Gallery. Second contemporary exhibition of American oil paintings. Until 17 Jan.

Congressional Library. Etchings by French artists of the nineteenth century; and collections of Arundel prints, and Japanese prints, illustrating Japanese feminine costumes of the 17th, 18th and 19th centuries.

EXHIBITIONS TO COME

New York. Knoedler's tenth annual of the American Society of Miniature Painters. 23 Jan. to 6 Feb. Exhibits received only on 16 Jan.

Fine Arts Gallery. Twenty-fourth annual of the Architectural League. 31 Jan. to 22 Feb. Exhibits received 14 and 15 Jan.

Bauer-Folsom. Recent paintings by Hugo Ballin. Opens 11 Jan.

National Arts Club. Annual of the Municipal Art Society. During Feb.

Pittsburg. Carnegie Institute. Thirteenth annual of the Society of Western Artists, 1 to 21 Feb.

Philadelphia. Pennsylvania Academy of Fine Arts. 104th annual of oil paintings and sculpture. 31 Jan. to 14 Mar.

Springfield. Gill Art Gallery. Annual of oil paintings. 6 Feb. to 6 Mar. Works collected 11-15 Jan.

Worcester. Art Museum. Water colors by Robert L. Paley, until 10 Jan.; and etchings by Joseph Pennell, until 17 Jan.

AUCTIONS

New York. American Art Galleries. Antique Chinese rugs. 7 and 8 Jan., 2.30 p. m.

American Art Galleries. The art collection of the late Baron Speck von Sternburg. 13, 14, 15 and 16 Jan., 2.30 p. m. On view from 9 Jan.

GOSSIP

IN every way the Winter Exhibition of the National Academy of Design has been most satisfactory. The attendance to date has been unusually large, and over $12,000 was realized on sales during the first two weeks. Among the paintings sold, E. W. Redfield's beautiful canvas, In Port, brought $2,000; F. De Haven's October, $2,000; H. R. Poore's The Desert, $1,500; Ben Fosler's Late Afternoon, $1,200; Frederick Ballard Williams' Lledr Valley, North Wales, $1,200; Carleton Wiggins' An August Afternoon, $1,000; and C. Y. Turner's Harvest Moon, $750.

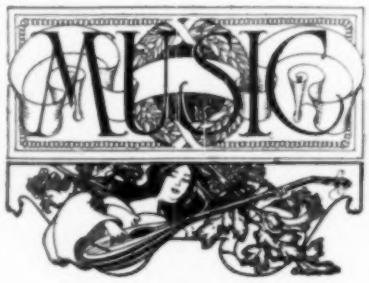
The Director of the International Exposition, which is to be held at Venice next spring, has asked the National Academy of Design to select fifty representative American paintings for exhibition, and in compliance with the request a committee of the following artists has been appointed to obtain the works: Harrison S. Morris, Herbert Adams, vice-president of the Academy; J. W. Alexander, Francis C. Jones, Edmund C. Tarbell, J. Alden Weir, and Joseph Pennell.

From the exhibition of contemporary American paintings now being held at the Corcoran gallery in Washington, Leonard Ochtman's fine landscape, entitled November Evening, has been purchased by the Corcoran Gallery for its permanent collection. This painting, which is thoroughly characteristic of Mr. Ochtman's style, depicts a broad stretch of open country just before sunset of a hazy autumn day.

The three-hundred-year-old Chinese rug for which Mr. J. Pierpont Morgan paid $75,000, and which, it is said, he will probably give to the Metropolitan Museum, was originally in one of the imperial palaces of China, but has belonged to the Ames family, of Boston, for the last twenty or thirty years. It measures 25x23 feet, is of imperial yellow and blue, and shows a royal dragon devouring the moon. The price is reported to be the highest ever paid for a rug of any kind—$38,000, which was given at the Marquand sale for a Persian carpet, having heretofore been considered a record figure.

An appropriation of $15,000 has been made to the Metropolitan Museum of Art by the Hudson Fulton Celebration Commission for an art exhibition in connection with the three hundredth anniversary of the discovery of the Hudson and the one hundredth anniversary of successful steam navigation of the same river. The exhibition, which will probably last either three or six months, will be composed of the works of Dutch, English and possibly the Colonial schools of painters, and will be free to the public. The museum will devote the entire new wing to this exhibition, which will be the greatest loan exhibit this city has every known. Mr. J. Pierpont Morgan is the chairman of the general committee under whose supervision this exhibit will be given, and Robert W. de Forest is the chairman of the sub-committee having that section of the art features of the celebration directly in charge.

As another feature of the celebration, a special exhibit, illustrating the life, character and industries of the aborigines at the time of the discovery of the Hudson River, will be held at the Museum of Natural History.



CALENDAR

C=Carnegie. M=Mendelssohn. Cua=Cooper Union Auditorium. Cuh=Cooper Union Hall. Gcp=Grand Central Palace. D T=Daly's Theatre. H=Hippodrome. W-A=Waldorf-Astoria.

Adele Marguiles Trio—19 Jan., 23 Feb.	M
Marum Quartet—7 Jan., Eve.	Cua
Mass-ll-Boshko Recital—9 Jan., Eve.	M
Olive Mead Quartet—11 Feb.	M
Symphony Society of New York, Walter Damrosch, Conductor. First concert of the Beethoven Cycle—4 Feb.	C
Wullner Song Recital—7 Jan., Eve.	M

OPERA THIS WEEK

Metropolitan

Thursday—7 Jan. Double Bill: L'Elisir d'Amore and Pagliacci, with Sembrich, Bonci and Campanari, and with Farrar, Martin, Scotti and Campanari.

Friday—8 Jan. Aida, with Eames, Flahaut, Caruso, Amato and Didur.

Saturday—9 Jan. Matinee: Tiefland, with Destinn, Schmedes, Feinhals and Hinckley. Night: Faust, with Farrar, Fornia, Martin, Note and Didur.

Manhattan

Friday—8 Jan. The Tales of Hoffmann, with Espinasse, Zeppilli, Dalmores, Renaud and Gilibert.

Saturday—9 Jan. Matinee: Pelleas and Melisande, with Garden, Gerville-Reache, Trentini, Dalmores, Dufranne, Vieuille and Crabbe. Night: Crispino E La Comare, with Tetrazzini, Sammarco, Arimondi, and Gianoli-Galletti.

CONCERTS

Marum Quartet.—The Marum Quartet, assisted by Mrs. Ludwig Marum, soprano, and Mr. Ernest Schelling at the piano, will give a concert this evening (7 Jan.) at Cooper Union.

PROGRAM

1. Quartet, D major.....Mozart
   Allegretto. Andante. Menuetto. Allegretto.
2. Songs—
   (a) Geisternähe, op. 77, No. 3..Schumann
   (b) Er ist's, op. 79, No. 24... "
   (c) Waldeinsamkeit, op. 76, No. 3.. Max Reger
   (d) Shepherd! Thy demeanor vary!.. H. Lane Wilson
   (e) Tho' No One Sing, op. 13, No. 3. Hildach
   Mrs. Ludwig Marum
3. Sonatina, op. 100, G major, for violin and piano.....Dvorak
   Allegro risoluto. Larghetto. Scherzo; molto vivace. Finale Allegro.
   Messrs. Ludwig Marum and Ernest Schelling
4. (a) Intermezzo .....Ippolitoff-Iwanow
   (b) Humoresca Scherzando, from Quartet, op. 13, A minor. Ippolitoff-Iwanow

AMERICAN MUSIC SOCIETY CONCERTS

THere is an old saying which has chiefly to do with a prophet being shorn of honor in his own country and this certainly appears true of Americans who compose music. The fact that foreigners have a lead over us through advantages which years and environment, as well as native encouragement give, is no reason for not lending a helping hand to able creative musicians in this country. As matters stand this good will stimulus is one of the factors which the American composer needs. For this reason the efforts of the American Music Society in giving, 30 December, in Mendelssohn Hall, the first of a series of concerts, at which only the musical works of Americans were performed, deserves special praise.

This is not the only time a similar undertaking has been attempted. New York has witnessed a previous one and Chicago, too, has not been behind, to make no mention of other less important music centers in the United States. But so far nothing of special importance has been accomplished, largely because of public apathy, and—possibly—because no compositions of great worth have been forthcoming. However, artistic growth, especially in the creative field, must be slow and if the people will hang together then, possibly, some lasting benefits may be expected.

At the concert just mentioned, Francis Rogers, the baritone, sang a group of songs by Victor Harris, R. Huntington Woodman, Winthrop L. Rogers, Robert W. Atkinson and Sidney Homer; Edith Chapman Goold sang another group by Percy L. Atherton, Walter M. Rummel, Bruno Huhn, Harvey W. Loomis and Benjamin Whelpley; Heinrich Gebhard played piano solos by Arthur Foote, Edward Burlingham Hill, Henry F. Gilbert, Arthur Whiting, Clayton Johns, Harvey W. Loomis and Arthur Farwell, and Harold E. Knapp. Lewis R. Blackman, Alfred G. Wathall and Day Williams, with the composer himself at the piano, played Arne Oldberg's quintet in C sharp minor for strings and piano.

Because of the tardy arrival of Mr. Gebhard, the two singers followed each other at the beginning of the program. The songs were known before this concert and no special performance was necessary to introduce them. Of the piano solos the same thing may be said. The Indian themes of Harvey W. Loomis and Arthur Farwell alone were distinctively American.

Every time any enterprise of this kind comes up there is an array of disinterestedness and a certain amount of professional envy. There is always the charge that a certain musical clique is endeavoring to foist its own and its friends' product. This latter may be not altogether untrue, but ever since the world began, progress has had to march in some such manner. Walter Damrosch, David Bispham, Raphael Joseffy, Spencer Trask, Rudolph Schirmer, Joseph Lillienthal, Thomas Tyron and Frank Damrosch are the ones who say, in part, in the prospectus:

"The highest present service which the American Music Society can render and the service most needed in the development of a creative musical art in America is to provide a means of broadly and persistently testing the work of American composers under conditions which shall make such a test valid and authoritative for the musical life of the country."

This is all very well if every American composer has a free swing and a fair chance to have his composition heard. Conducted on broad lines, which is doubtless the policy of the American Music Society there can be no doubt that the endeavor will do a vast amount of good. However, unless it be the intention of the Society to persist in the task and to give, each season, at least three or four concerts, then there is a grave question as to the likelihood of any permanent benefits ensuing.

[Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should inclose a stamped addressed envelope for reply, and state page and date.]

THe word cosmetic has been subject to a vast amount of misunderstanding, its real meaning, according to the dictionary, being merely a beautifier for the skin, to be applied externally, and this term is made to cover all varieties of preparations. The line should be more sharply drawn between what are purely artificial aids, such as rouge and dyes, and the many beneficial preparations having as a fundamental principle permanent benefit rather than temporary expedient. One of the very best massage creams, for instance, should meet with hearty endorsement from every intelligent woman, since it is pure and simple, with all the properties of a superior cleansing unguent and very healthful for the skin. Something of this kind is invaluable, since it is impossible to keep the skin continuously in good condition without such preparations. After being out in the dust-laden air of our big cities, a good cream is necessary as a cleanser of the pores, and it is at all times useful in keeping the skin soft, free from roughness or irritation and fresh in texture. The one under notice costs 50 cents.

From the same private establishment comes a lotion which it is frequently advisable to use subsequently to the massage cream, since it is very invigorating and slightly astringent. The latter quality makes it especially good for enlarged pores, and it also brightens the complexion. Price $1.

A superior net for the hair is made by hand by experienced workmen, of carefully cleaned and prepared human hair in all possible shades. These cost but 18 cents in a size large enough to completely cover the head, and are reliable in shape and of careful make. A hair net may be either the most useful or the most undesirable of dress accessories, and it all depends upon the way it is put on, for if drawn tight it becomes prominently in evidence, makes the hair look like a wig and flattens the coiffure out of shape. If, on the contrary, it be properly adjusted and carefully matched with the hair, it becomes a great boon in these days when gigantic hats make the wearing of a veil almost impossible. When ordering this net ask for a booklet of directions for its proper adjustment, and thus be assured of a neat, tidy head and a coiffure which will not be disarranged by any kind of weather.

Among nice little odds and ends for the toilet table are the new pincushions made in the shape of a Colonial cradle, and of silver. These are fitted with a dainty little cushion covered in velvet, which lifts off and discloses a small box for rings or other jewelry. The price is $5.50.

Hat pin holders of plain silver cost $4, and are now considered almost indispensable, because almost every woman has at least from six or a dozen long and troublesome pins which must be kept conveniently at hand, but are too top-heavy for an ordinary pincushion. These holders have a wide base and a rather low, vase-shaped receptacle above. From the center of the latter rises a standard of silver branching into three loops near the top, and these hold the hat pins at exactly the right hight for comfort in handling. In etched silver the price is $5.75.

Nice little case mirrors in fine celluloid close up into a compact package when not in use and only cost 75 cents, though the size is as large as can conveniently be carried in a shopping bag.

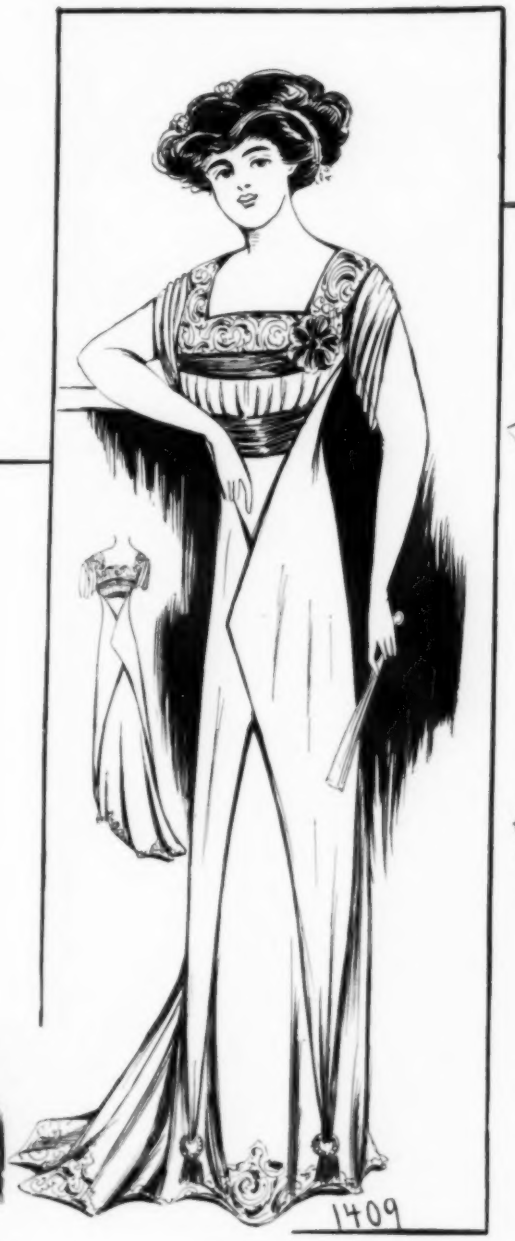
DESCRIPTIONS OF PATTERNS

NO. 1408.—Evening gown of aluminum gray Arab silk, draped about the waist. The corsage is formed of a deep band, front and back, of silk embroidery in bright blue and silver, surrounded by bands of gray satin. The sleeves are of the silk, cut in one piece and slashed open on the arm. The materials required to make this model in medium size are 10 yards of Arab silk, 27 inches wide; ½ of a yard of satin, 24 inches wide; ¾ of a yard of embroidered bands for trimming, and 3 yards of silk, 24 inches wide, for the waist lining. This pattern comes in twelve pieces.

1409.—Gown of pale blue mousseline de soie over a slip of self-tone Liberty, with a draped overskirt of pale pink mousseline, unlined, so that the blue shows through, and weighted with pink silk tassels and rings. Wide bands of heavy cream lace border the décolletage, and medallions of the same lace trim the skirt hem. The loose sleeves and the bodice are of the blue mousseline, with a girdle, corsage band and chou of pale pink Liberty satin ribbon. The materials required to make this model in medium size are 7 yards of blue mousseline, 45 inches wide; 10 yards of Liberty satin, 24 inches wide, for the slip; 2½ yards of pink mousseline, 2¼ yards of lace with 6 lace motifs, 2 yards of satin ribbon, 2 silk tassels and rings, and 3 yards of silk, 24 inches wide, for the waist lining. This pattern is cut in sixteen pieces.

1410.—Dinner gown in a pale turquoise blue. The overskirt is of chiffon velvet with an under-flounce of self-tone Liberty satin, which also forms a lining to the tablier and is attached to a silk lining. The tablier, extending down the front, and the deep circular border of the overskirt are of fine silver lace with large flower motifs of gold lace, heavily embroidered in black and rose. This same black and rose embroidery trims the narrow bands which border the décolletage and hang down in front, terminating in silver tassels. Fine silver lace forms the tucker and is continued under the arms. A drapery of turquoise mousseline de soie hangs over the shoulders and is knotted low in the back. The materials required to make this model in medium size are 2 yards of chiffon velvet, 45 inches wide; 5 yards of Liberty satin, 24 inches wide; 5¼ yards of all-over silver lace, 18 inches wide; 2¼ yards of mousseline, 45 inches wide, for the drapery and short sleeves; 2¼ yards of narrow, embroidered bands for the décolletage border; ½ of a yard of embroidered trimming to form the wide bands across the tablier, and 5½ yards of silk, 24 inches wide, for the lining. This pattern comes in eighteen pieces.

Price $1 for each Gown
Sizes 34 to 40 bust



CHARMING EVENING AND DINNER GOWNS

CUT TO ORDER PATTERNS

Note: We cut patterns to order of any fashion published in Vogue at the following prices:

SKIRTS.—
In belt measure from 20 to 32 inches
without foundation $2.50
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In bust measure from 32 to 46 . $3.00

CHILDREN'S CLOTHES (up to 15 years).
Full suit, cut to measure . . . $2.50
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STOCK PATTERNS

FLAT PATTERNS.—
Waists, Skirts or Jackets, 50 cents each.
Waists and Jackets are cut in sizes 34, 36, 38, 40 bust measure. Skirts in 22, 24, 26, 28 belt measure.

THE AMERICAN COLLEGE: A CRITICISM. By Abraham Flexner. Century Company. $1.00 net.

Mr. Flexner, who writes this admirable arraignment of the American college as it has recently developed, has been a student in three universities, and for many years has been a teacher or head in preparatory schools. He shows what all who are really acquainted with the subject must long have known, that the preparatory schools are busied in fitting their pupils to pass college entrance examinations rather than in educating youth, and that the colleges that are also universities under the elective system as it is now practiced, are turning out graduates a large part of whom have before them the object of attaining a degree rather than that of making themselves in any proper sense educated men. Mr. Flexner's way out is to make education the object from the primary school up, and while retaining the elective system, to insist that it shall always be truly educational and not merely a conglomeration of soft snaps and tempting dainties. He would have the college not manned by a faculty whose chief aim in life is research, but who are teachers first and investigators afterward. He would thus draw the line sharply between the college and the university and place a high value upon teaching power.

This book is a most incisive discussion of the greatest problem that education in America now faces. It is written with admirable temper, with moderation, humor and intelligent understanding of the whole problem. The book should be in the hands of every intelligent parent who thinks to send a son or daughter to college, and of all teachers from those of the university down to those of the primary school.

THE REMINISCENCES OF LADY RANDOLPH CHURCHILL. By Mrs. George Cornwallis-West. Illustrated. The Century Company. $3.00.

Lady Randolph Churchill's reminiscences, republished from the Century Magazine, must be recognized at once as occupying a peculiar and important place in the politico-social gossip of the last forty years. Hers has been an unusually successful life, measured by the social distinction that she has enjoyed, and the genuine interest that her varied activities have excited. Coming of an American family marked in the preceding generation by force, wit and material success rather than by imagination or breeding, she married successively into two of the most distinguished and aristocratic families of Great Britain, and by her energy of character, wit, and beauty, made for herself a distinctive place in the most brilliant society of England, a place that her mere position as wife could not have secured for her.

These reminiscences begin in effect with the closing days of the Second Empire in France, when the writer was a girl, indeed, but a clever and observant girl who made the most of her opportunities. Her first marriage was a love match on both sides. Lord Randolph Churchill, the husband, was a very young man with some of the faults of the Churchills in rather exaggerated form, but also with some of their characteristic powers and virtues, and perhaps few or none of their darker traits. From Arabella and John to the present generation, the family has been a somewhat dangerous one to have dealings with, at least in the ducal line, but Miss Jerome seems to have retained a lover in her husband, and he found in her a brilliantly effective helper in his political career. As the fascinating and resourceful wife of a brilliant if erratic public man, Lady Randolph Churchill knew every thing that was most distinguished in British society—political, literary, artistic, musical, theatrical, and as also a member of a great ducal family she had the entré to the most exclusive Continental circles. She tells of all this—of rather distressing ceremonial visits to the late Queen, of delightful semi-informal visits to the present King, then Prince of Wales, of entertainments at all sorts of great houses in England, of contact with kings, princes, statesmen, on the Continent. She tells us also of her own repartees, all of which reveal a quick wit, if not a specially subtle humor, and gives a few delightful letters from men and women of all ranks—princely, ducal, and of literary, artistic and musical circles. Nothing better illustrates the author's peculiar wit in its less conventional aspect than her little passage at arms with Bernard Shaw, in which she abandons the rapier for the bludgeon. Her invitation to luncheon elicited from him, "Certainly not; what have I done to provoke such an attack on my well-known habit?" To this telegram, the lady replied: "Know nothing of your habits; hope they are not as bad as your manners," and in answer received a long letter, which is really the gem of her volume. Mr. Shaw always makes good copy, and Lady Randolph must have stowed away his letter with a lively sense of its future value.

In writing these Reminiscences, Mrs. Cornwallis-West has been more truly autobiographical perhaps than she intended. They show us a character energetic and direct, rather than delicate or subtle, with abundant wit, but a moderate gift of imagination, kindly, and instinctively unconventional, almost democratic, loyal, courageous, fond of being in the limelight, yet genuinely useful withal. She has nothing really new to tell us of the political doings that went on under her eyes; she has, however, made a book that possesses not only great interest, but as a record of social conditions and a measure of social changes, very considerable significance.

WROTH. By Agnes and Egerton Castle, Authors of The Pride of Jennico, If Youth but Knew, Rose of the World, etc. The Macmillan Co. $1.50.

If the Castles had restraint in proportion to their invention, taste to match both, and as keen a sense for primal human qualities as for atmosphere and accessories, they could give us a great historical novel. With their limitations and preconceptions perhaps they cannot be expected to do better than they have done in their thrilling new story, Wroth, though in one or two previous novels they have surpassed it in particular qualities. They have not, however, elsewhere shown greater ingenuity of plot, and perhaps have written no better scenes than those embodied in two or three chapters of this book. They have also succeeded in doing several of their subordinate characters with an air of fidelity to nature, and in creating a character of genuine charm and interest in the chief woman of the story. As to the young man of the title role, he is a little of Lord Byron as we see him at Newstead Abbey, and a good deal of something else that too often descends to bathos and melodramatic absurdity. The best scene in the book, in spite of its improbability, is that in which Wroth chooses the bride that is to be. The death scene of the old Italian nobleman is brilliantly done, but over accentuated, as is the elaborate opening scene at Wroth's mansion. For those who are not easily offended by melodramatic excess the book will have a detaining interest, but it is not thus that the Castles can hope to rise above their earlier selves and to catch the ear of really critical readers.

RIGHTHANDEDNESS AND LEFTHANDEDNESS, WITH CHAPTERS TREATING OF THE WRITING POSTURE, THE RULE OF THE ROAD, ETC. By George M. Gould, M.D., Philadelphia and London: J. B. Lippincott Co. $1.25 net.

Dr. Gould's interesting and important volume is made up of papers reprinted from several medical and technical periodicals, but much of it is of great interest to the layman, and not too technical to be easily understood. The discussion of Two-handed Synchronous Writing, though of curious interest, is mainly addressed to the specialist. That on The Rule of the Road has greater popular interest, but is of practical importance only for the railway manager. The paper on The Writing Posture is of the utmost practical importance to teachers, parents and pupils.

It is Dr. Gould's conviction that most of us are not only righthanded, but also righteyed, and right-footed, and that our general "dextroexpertness," to use a term of his coining, begins with the infant's choice at about the age of five months, and that such choice in about 94 per cent. of the human race depends in large measure upon the inherited tendency to a dominant right eye. There is nothing of greater theoretical significance in the book than the author's ingenious argument against the purely materialistic view of the human mind. Indeed, this idea is worth all the rest of an extremely valuable book. He sets forth a clever and convincing theory as to the early choice of the right arm for the fighting member, but insists upon the dominance of something that is not material over the mere mechanism of sensation. Dr. Gould utterly disapproves the attempt to break up lefthandedness in children, and shows the evil effects of such a policy. For the theory of ambidexterity he has nothing but contempt. His views as to the significance of eye strain and the question of position in writing should interest all who are responsible for the care and education of children.

AS OTHERS SEE US: A STUDY OF PROGRESS IN THE UNITED STATES. By John Graham Brooks, Author of The Social Unrest. The Macmillan Company. $1.75 net.

Mr. Brooks has taken the trouble to read a great number of our European critics, from Capt. Basil Hall and Mrs. Trollope to H. G. Wells and Max O'Rell. He shows how just are some of the severest things that unfriendly Europeans have said, and at the same time how absurd and narrow-minded were other of their criticisms. Perhaps it is the best evidence of our growth in essential self-respect that most Americans of education can read these things now with a smile for what is malicious and with a frank acknowledgment of justice in some of the hardest things that have been said of us. Mr. Brooks does not permit himself any striking back and he does not take the trouble to quote many of the merely futile criticisms of insular Britons and even more insular Frenchmen, while he gladly acknowledges the helpful and friendly criticisms of such men as Ambassador Bryce and Max O'Rell. He might very well have given more from Anthony Trollope, and it is unfortunate that he missed entirely the two-volume book of a Scotchman named Stewart who came to this country in the late twenties of the last century and observed us with intelligent and almost too friendly eyes. The book is illustrated with portraits of our critics, friendly and unfriendly. It ought to be very widely read, not only for the lessons it has to teach, but for the sake of its genuine and unflagging interest.

THE NEWEST BOOKS

Dr. Wood Hutchinson's Instinct and Health (Dodd, Mead & Co., $1.50) records a practical and scientific dietician's protest against the rule of fads and fancies in food and hygienics. The author opens happily and cheerfully with the assertion that it is not really very dangerous to be alive, and from this moderately sanguine text he preaches commonsense and nature's rule. He has no respect whatever for patent breakfast foods, he is not afraid of sweets for children or grown folk, he shows the folly of attempting to substitute nuts, fruits and the like for a varied diet that shall include a suitable amount of flesh meat. Dr. Hutchinson warns us against overwork, physical or mental, and heartily commends the eight-hour movement among those who work with their hands. Farmers he thinks break down in what should be the prime of life by reason of overwork in spring, summer and early autumn. As to sleep, he would have us go to bed when we are sleepy and tired and rise only when naturally awake and rested. An adult needs nearer nine hours' sleep than eight, and the young should have more, the very young

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a great deal more. As to bathing, that is a luxury, in so far as we make it a daily matter, and is not a necessity of cleanliness. The human skin cleanses itself, needs little application of water, and even less of soap. The daily cold bath is a wholesome tonic for those who enjoy it and have the reaction, an injury to all others. As to the hot bath, it is a proper indulgence at night occasionally for the sake of relaxation, rest and cleanliness. All these subjects and many others, among them the management of young children, are treated with vigor and humor, but it must be suspected now and then, with a certain pleasure in paradox that may perhaps lead the author into exaggeration. There are also practical chapters on the complexion, clothing, footgear, and health in middle life. The last named chapter, most encouraging for those of us who have passed fifty, was manifestly written as an offset to Dr. Osler's attack upon the man past forty, which has undoubtedly had the effect of a moral depressent in the case of sensitive and morbid persons. Dr. Hutchinson's book is excellent fun, and it is likely to have a wide circle of readers. If its most useful axioms are put into practice, the author may do much to correct the effects wrought among the self-conscious by the teachings of the faddists. Let us believe with Dr. Hutchinson that it is really not very dangerous to be alive.

Everything nowadays must be taught under the guise of fiction, and accordingly we have Living on a Little (Boston: Dana Estes & Company, $1.25), in which Caroline French Benton tells a little tale of domestic life in order to show how a young household may be economically administered. All the details of housekeeping are discussed, and the cost of each is carefully estimated. The young housekeeper is told what to provide and how to prepare it. She is also instructed in the art of dinner-giving, how to provide an inexpensive but attractive luncheon for invited guests, as to the cheapest agreeable mode of taking a vacation in summer, and whatever else she should know about domestic economy. The imaginary young couple whose household is under discussion marry on less than $2,000 a year.

Mr. E. V. Lucas hit upon a pretty device when he invented the Londoner returned from thirty years' residence in South America, and his lodgings over the shop of a second hand bookseller, for having hit upon these two things it was easy for him to string together the discursive and gently humorous essays in the volume Over Bemerton's (The Macmillan Company, $1.50), a collection in which he contrasts the London of 1875 with that of to-day, criticizes modern journalism through the mouth of an editor of his own invention, gives us odd things out of old books fresh from the shop beneath his lodgings, and tells us humorous and romantic things about his recovered relatives. Mr. Lucas ends the book with the personal romance of the returned Londoner.

RECENT FICTION

It would be very unfair to Miss Thurston's new novel, The Fly on the Wheel (Dodd, Mead & Co., $1.50), to judge it by the somewhat vulgar pale purple cover in which it stares at one from the counter of the bookseller. The story is one of greater ease and more clearly mature art and power than its predecessors by the same author, and the scene is shifted from her accustomed London to an Irish city, and laid among upper-middle class Irish folk, from whose conversation the author mercifully omits the brogue, though she implies its presence. We are all flies on the wheel, and if we suppose that we really drive the car of life upon which we ride, thus revolving, let us make up our minds that in this we are wrong; the reins are in stronger, wiser hands. Such seems to be the philosophy of the book, and this philosophy is illustrated by characters and events as presented in the story.

The chief victim of fate is a charming girl, who is twice balked of marriage, and whose love affair with a married man ends disastrously. There are many excellent scenes in the story, but none better than that in which the benevolent old priest exercises his influence, at first in vain, but at length successfully, over the real hero of the book. The good father's success will not be applauded by Mr. Bernard Shaw, but it will be approved of all persons with wholesome convictions as to domestic life. Meanwhile the excellent father could not foresee that the outcome of his success was likely to have a tragic side. He was striving to preserve the peace of a household and the soul of a man; he failed to take sufficiently into account the heart of a woman.

If the "Ghosts" in Anthony Partridge's novel, The Distributors (The McClure Company, $1.50), hadn't snubbed a pretty and spiteful American girl, perhaps they might still have been studying their subliminal selves and seeking new sensations. Now the Ghosts were a chosen and audacious few in London upper-tendom, who included some persons of such weight and social exclusiveness that everybody treated them with distinguished consideration. It was just like that prying American girl, who "guesses," and perhaps even "reckons," and does all the other things linguistical that English folk expect of her kind, to resent being told that she had none of the qualifications for admission to the fellowship of the Ghosts. Those qualifications were birth, breeding and intellect. The possession of them, however, did not prevent the Ghost who snubbed the American girl from doing an awful deed, and of course she was hard upon his heels with a detective. Her vulgar American butting-in might have proved fatal, but for the timely interference of a repentant Ghost, who eventually reaped the reward of his belated virtue.

The White and Southern Fashions Number of Vogue will be published 21 January. The first showing of spring models. Price 25 cents.

BACK VIEWS OF GOWNS ON PAGE 21

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[Note.—Communications concerning animals or birds and all phases of their protection, should be specially addressed to Mrs. Josephine Redding, into whose care this column has been committed.]

TO AID THE ANTI-VIVISECTION CAUSE IN AMERICA

A Most important, as well as interesting announcement, is that Miss L. Lindaf-Hageby, who was asked by the American Anti-Vivisection Society, of which Mrs. Caroline Earle White, of Philadelphia, is the president, to visit this country, has written assuring the Society that she will surely be here in the near future. This distinguished anti-vivisection propagandist is a brilliant controversalist, having engaged in celebrated disputes, on the platform and through the press, with the most distinguished physicians in Great Britain, and is also the author of a noteworthy book, The Shambles of Science, which has a large circulation. Mrs. Caroline Earle White, Mrs. Mary Lovell and the other devoted women associated with them in the American Anti-Vivisection Society are to be congratulated upon having induced so able a champion of their cause to help stir up here an overwhelming sentiment in favor of the abolition of vivisection.

FEED THE BIRDS IN WINTER

When snow covers the ground and birds find it hard to secure pickings, do not forget to suggest to your boys and girls the need for looking out that the dependent feathered creatures about their homes have food and water. Not only does a little thought of this kind help the birds, but it is of incalculable value in character building. It is to be hoped that some humane society will publish small panels with attractive colored pictures, and the legend, Feed the Birds in Winter, prominently displayed.

HORSE SHOE WORTH INVESTIGATING

The statement in the 5 November issue of Vogue, under this department, regarding the urgent need of a horse shoe that will prevent slipping on the asphalted streets of cities, brought a visit from Mr. W. B. Remington, steward of the State Hospital, at Rochester, N. Y., who presented for inspection an invention which has been put upon the market within the last few years. The special p int of interest in this shoe, which is illustrated in detail, is, of course, the diamond-shaped calk, the form of which permits its being adjusted three different times before it is discarded. The Diamond Calk is easily and quickly adjusted, as both plates and calks can be changed as often as necessary without the shoe being taken off, a thing that not only results in a great saving of time and money, but also spares the poor horse the much puncturing of the hoof that other shoes require. The manufacturers publish a comparative table of cost between the Diamond Calk horse shoe and the ordinary welded ones, the shoes selected for comparison having been in active service from 16 December, 1907, to 5 February, 1908. The Diamond shoes cost $8 for eight shoes complete. Fifty-three Diamond calks cost, at five cents each, $2.65, and two plates, at five cents each, 10c., the total cost being $10.75. At the end of the test the Diamond Calk horse shoes were practically as good as new, while the account for the welded shoes for this same period was: Eight shoes, $4; four shoes, $2; set twenty times, $5; eight new shoes, $4; the total being $15. It is noticeable that all the welded shoes had to be renewed once, and four of them twice. Mr. Remington stated that twelve or thirteen of the horses used by the State Hospital were equipped last winter with the Diamond Calk horse shoes, and that they had given the utmost satisfaction on the asphalted streets of the up-state city, as well as on the streets otherwise paved. This is extremely interesting testimony, especially as Mr. Remington is not an officer of the Canadian company which controls the shoe.

BEHIND THE SCENES FOR PERFORMING ANIMALS

That indefatigable worker in behalf of animals, Mrs. Huntington Smith of the Animal Rescue League, Boston, has recently brought out, in leaflet form, The Gentle Art of Training Wild Beasts, an illustrated article by Maurice Brown Kirby, reprinted from the October, 1908, issue of Everybody's Magazine. In the opening sentences of the article, the author states that the only use an animal trainer has for the word kindness may be found in its employment when he discusses his professional methods with an interviewer, and that, when it comes down to actual cases, the only bond between the trainer and the wild beast is a good, strong stick. The article is full of details as to the terrible cruelties practised upon animals to compel them to do their antics for the amusement of the crowds that neither know nor care how much torture the poor beasts have endured in the course of their training. It is shown that as the nose and ears of bears are especially sensitive, the efforts to subdue them are directed to these parts, and that the operation is to cut round holes in the nostril and thrust into the bleeding circles a clamped iron ring. This leaflet is valuable to those who are fighting for the abolition of menageries and trying to put a stop to the performing animal type of amusement. It may be procured from 57 Carver Street, Boston, for a few cents.

THE DIAMOND HORSE SHOE
See text—Concerning Animals

SPARROWS MADE TO MASQUERADE AS CANARIES

Taking pity on it because of its cramped quarters, a certain actress lately purchased from a street vender a German canary confined in a small wooden cage. When transferred to a large cage and properly cared for, the bird, although in good condition, gave forth no song except occasional chirps. A bath revealed the secret—the bird was an ordinary English sparrow that the fakir had ingeniously colored. This would appear to be a case for the attention of humane societies, and for the police also, from the fact that the man is obtaining money under false pretenses.

A NOTABLE ANTI-CRUELTY CONVENTION

The thirty-second annual meeting of the American Humane Association was held 17-19 November, at New Orleans, La. An interesting feature of the convention was the Bureau of Humane Information, with a person in charge of literature for distribution. Questions propounded were answered either by persons in charge, or else inquirers were referred to members of the Association, who were specially qualified to furnish the desired facts or advice. The managers of the Association announced that they would be especially pleased to have persons send in questions which they desired answered concerning practical points in humane work. The regular office of the American Humane Association is State Street, Albany, N. Y., where all inquiries in regard to the convention may be sent.

HAPHAZARD JOTTINGS

CRAZE FOR PICTURE POST CARDS IS ON THE WANE

Consul-General T. St. John Gaffney, of Dresden, states that the exportation of German picture post cards has recently diminished considerably. The foreign demand is, however, still great, amounting to about 500,000,000 since the beginning of the year to 1 July. Compared with the previous year, this shows a diminution of 150,000,000. The United States is said to be Germany's best customer, followed by England. Asia and Australia are also good patrons of this form of art industry.

TO FOLLOW CHINESE CUSTOM

Americans will, it is predicted, before many years are past, take a leaf out of the Chinese book of procedure, and pay doctors to keep them well. At least that is the vein in which Dr. Woods Hutchinson talked to some 2,000 medical students recently. According to this authority, the time is rapidly approaching when two-thirds of the doctors will be in the employ of the community, either as inspectors in the schools or on boards of various kinds. The doctor will visit families, examine the premises, inspect factories and shops, and give instruction to his patients how to keep from getting ill. Each family will select its doctor and pay him so much per capita. Dr. Hutchinson may be reckoning without his host, however, for if hygiene and sanitation be adequately taught in the schools, as they inevitably will be, the householders, male and female, will be competent to inspect their own premises, and, barring accidents, to keep themselves and their families in good physical condition.

COMMERCIAL ENTERPRISE THAT MAKES FOR PEACE

A railroad recently laid in the United States of Colombia is a single-track one from Bogota to Wilches, and will shorten the time of the export of coffee, spice and other commodities to the United States from eight to ten days, besides greatly reducing freight rates. Engineering enterprises that thus improve trade conditions aid greatly in hastening the day when swords shall be beaten into ploughshares, for it is trade that most surely makes for undisturbed conditions.

THERAPEUTIC EXPERIMENTS IN COLOR

Color is to play a part in the treatment of the inmates of the Illinois Hospital for the Insane at Bartonville. Two cottage buildings have been equipped with eight solariums for the work of phototherapy. Two of the solariums are equipped in ruby, two in violet, two in amber, and two in opal. The decorations on the walls and the incandescent lamps are of these colors. It has been found that despondent insane patients are cheered when placed in a red room, and a blue room has the effect of quieting violent patients. It is said of opal, that it is antiseptic, and it aids consumptives. Recalling the high hopes that were entertained in regard to the violet and blue rays applied to agriculture, and how they came largely to naught, it would be wise not to expect too great results from the experiments with insanity and color, however interesting they may be.

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18 West 31st St., New York

Telephone 203-204 Mad. Sq.

Send for Booklet

Annual Sale at McCutcheon's

Our Annual Sale, which continues throughout the entire month of January, includes not only Housekeeping Linens of all kinds, Bed Coverings, etc., but a very desirable collection of French Lingerie, Ladies' Hosiery and Ladies' Outer Garments, all of which are offered at very decided reductions in price. Prices for some of these goods are quoted below.

French Lingerie

At Reduced Prices for the January Sale

In this Department we carry an assortment which we believe is not surpassed in variety and attractiveness by any other in this country.

In addition to a large collection of staple goods (including a special purchase), which we offer at this time,

At about 25 Per Cent Reduction from Regular Prices

we have a very large assortment of the newest designs and models in Combination garments, Gowns, Chemises, etc., all of which have been specially priced for the January Sale.

French Chemises

At	$0.75	1.00	1.25	1.50	2.00	2.25	2.50	2.75	3.00
Reduced from..	1.00	1.50	1.75	2.00	2.75	3.00	3.50	3.75	4.00
	3.50	3.75	4.50	4.75	5.00	5.75	6.50	8.00	
	4.50	5.00	6.00	6.25	6.75	7.50	8.50	10.75	

French Drawers

At	$1.00	1.50	1.85	2.25	2.50	3.00	3.50	3.75	4.25
Reduced from...	1.50	2.00	2.50	3.00	3.50	4.00	4.50	5.00	5.50
	4.75	6.00							
	6.25	8.00							

French Gowns

At	$2.00	2.25	2.50	2.75	3.00	3.25	3.75	4.50	4.75
Reduced from...	2.75	3.00	3.50	3.75	4.25	4.50	5.00	5.75	6.50
	5.00	5.75	6.00	6.50	6.00	8.50	12.50	13.00	15.00	19.75
	6.75	7.50	8.00	8.75	9.00	12.50	16.50	17.50	20.00	26.50

French Corset Covers

At	$0.75	1.00	1.25	1.50	1.85	2.00	2.50	2.75	3.00
Reduced from...	1.00	1.50	1.75	2.00	2.50	2.75	3.50	3.75	4.00
	3.25	3.75	4.50	5.75	6.50				
	4.50	5.00	6.00	7.50	8.50				

French Petticoats

At	$2.00	2.75	3.00	3.50	5.75	6.50	8.00	11.50	13.25
Reduced from...	2.75	3.75	4.00	4.75	7.75	8.75	10.75	15.75	17.50
	14.75	15.00	17.50	19.75					
	19.50	20.00	23.50	26.50					

French Sets

At	$6.50	9.50	10.75	12.50	13.25	14.00	15.00	16.75	18.75
Reduced from...	8.75	12.50	14.50	16.50	17.50	18.50	20.00	22.50	26.50
	19.50	26.50	30.00	51.00	80.00	100.00			
	27.50	35.00	40.00	67.50	125.00	150.00			

French Combinations

We carry very large assortments of these in all the preferred models, shaped to fit the individual figure. They are all finished with tailored seams, free from gathers or surplus fulness.

Ladies' Hosiery

In addition to the specially priced goods quoted below, we direct attention to our regular assortment of Ladies' Hosiery of all kinds. We believe the variety offered at 50 cents is unsurpassed by any other house in the city. Our line of Embroidered and plain Lisle Thread goods includes all the newest colors and designs. In Silk Hosiery we carry the most exclusive designs in evening shades.

We also make a special feature of Irish Balbriggan Hosiery in black ranging in price from 50c. to $2.50 per pair

12,000 Pairs at Reduced Prices

Lot Number One

A medium weight Ingrain Lisle, with white sole and toe. At 35c. per pair, or 3 pairs for $1.00. Regularly sold for 50c. per pair.

Lot Number Two

A medium weight Ingrain Cotton, with white split sole, or with white toe and heel.
At 35c. per pair or 3 pairs for $1.00.
Regularly sold for 50c. per pair.

Lot Number Three

A sheer black Ingrain Lisle Thread Hose, with high spliced heel and toe and garter top.
6 pairs for $2.25. Regularly sold for 50c per pair.

Lot Number Four

A very sheer Gauze Lisle Hose, with spliced seam, double sole, heel and toe.
6 pairs for $2.25. Regularly sold for 50c. per pair.

300 Lingerie Dresses At 1-3 Less than Regular Prices

We have prepared for the January Sale a large collection of Lingerie Dresses, made up in Voiles, Taffeta Batiste, and Bordered French Batiste, which we are now closing out at ⅓ less than regular prices. The fabrics show white grounds with stripes of almost every color and shade. Made in fashionable models with lace trimmings and yokes or guimpes. Unusually attractive in every way. Priced at $15.00 to 18.50. Regular value $22.50 to 30.00. A few of these sold as high as $45.00.

Advance Display of Linen Suits Linen Dresses And Separate Linen Skirts

During the month of January we shall display a very beautiful assortment of advance styles in these garments, suitable for southern travel, etc., and as the season advances we shall constantly add the very newest and best models in Linen Garments for women. We believe our collection in every way will be found to be up to the usual "Linen Store" reputation for carrying the best and most attractive in "Linens."

Linen Skirts, $5.00

We offer three very attractive and stylish models, specially made to sell at this popular price; all cut in the latest gored style. These may be had in either white or natural.

Linen Suits

The collection includes both two and three piece suits in white, natural, taupe, and tans, as well as light blue, pink and gray, in a variety of different weights in crash and etamine weaves. Some of the models show plain tailored effects while others are trimmed with fancy braids. All made in the latest mode. Prices range $20.00, 22.50, 25.00, 30.00, 35.00, 50.00 each and upwards.

New Linen Waists

We have just brought forward a number of new models, all made in our own workrooms in accordance with the very latest mode.

MAIL ORDERS for any of these goods will receive our prompt attention.
BOOKLET FREE. We shall be pleased to mail free on request our 40-page booklet, illustrating some of these goods and describing all of them in detail.

James McCutcheon & Co., "The Linen Store"

5th Avenue and 34th Street, Opposite Waldorf Astoria **New York**

Registered Trade Mark

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